ENGLISH & IRISH GLASS

By W. A. THORPE

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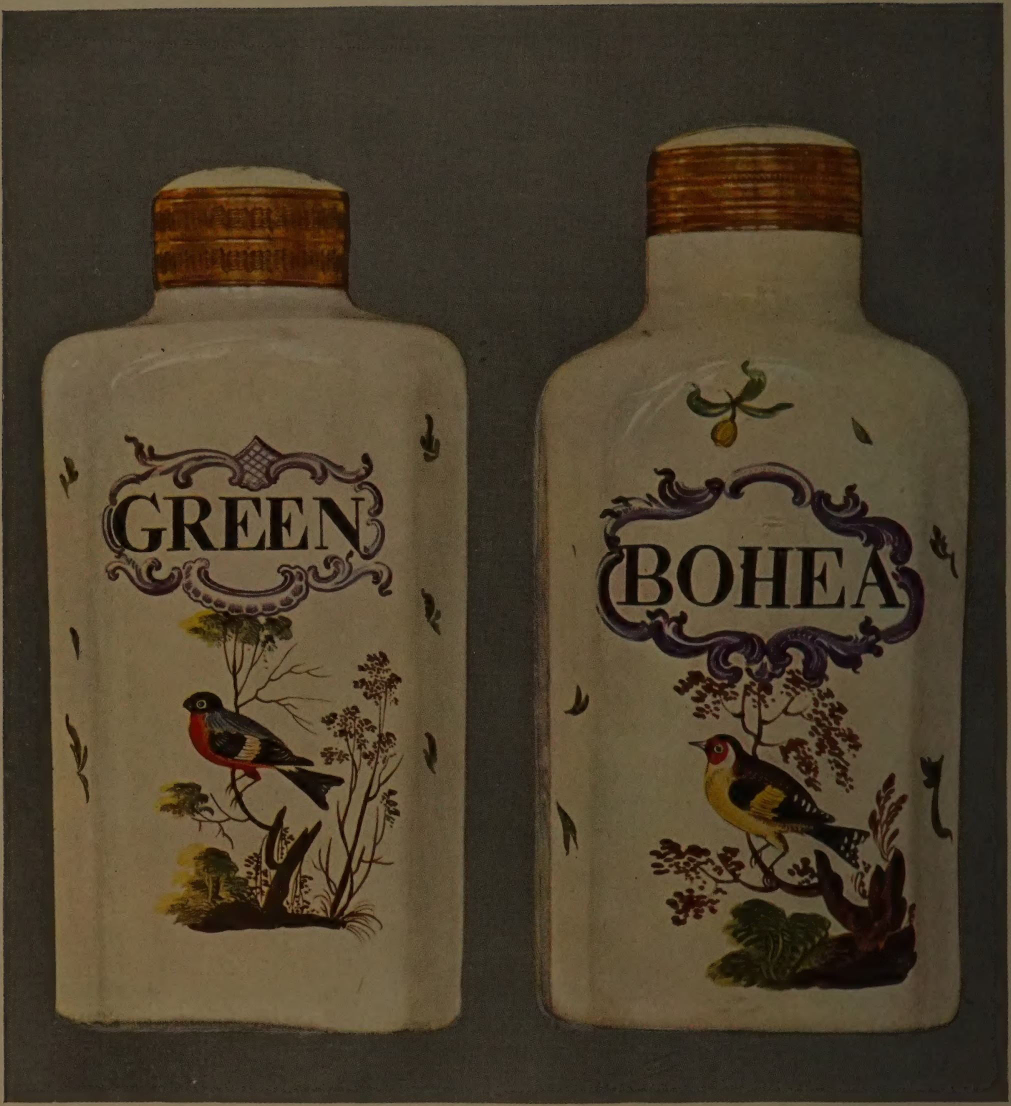
GREEN
BOHEA

TEA-CADDIES

Tea-caddies of opaque white (tin) glass; Bristol, about 1760-70.

There is not sufficient ground for identifying the Master of Birds with Michael Edkins.

Victoria and Albert Museum.

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WITH AN INTRODUCTION

BY W. A. THORPE

Of the Victoria and Albert
Museum

THE MEDICI SOCIETY
LONDON AND BOSTON

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TO MY FATHER
AND MOTHER

PREFACE

THE following notes and the illustrations which accompany them are intended for any who are beginning a studious collection of English glass. Within the present compass only the most exiguous treatment of the subject has been possible, and beyond a short bibliography I have not thought it necessary to add any references to original sources or other authorities.

I would like to record my thanks to those who in various ways have given me help. Among collectors Mr. Joseph Bles, Mr. Hamilton Clements and Mr. C. Kirkby Mason have kindly allowed me to illustrate glasses in their collections. I am also indebted to Mrs. Baker and to Mr. P. B. James for permission to use glasses in their possession, and to Mr. Arthur Churchill for generously supplying me with some of the photographs from which plates have been made. Mr. M. S. Dudley Westropp, of the National Museum of Ireland, has courteously allowed me to study the glass in that Museum and in his own collection, and to examine the Gatchell Papers, which are also in his possession. My obligations to his book and to Mr. Francis Buckley's will be obvious. I have also to thank the editors of *Apollo* and *Country Life* for permission to make use of articles which appeared in their journals. Finally, I owe especial gratitude to my chief, Mr. Bernard Rackham, who has been, as always, most generous of his learning, and has suggested some valuable emendations in the text.

W. A. THORPE.

12.iii.1927.

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ENGLISH & IRISH GLASS

GLASSMAKING has always been a very gentle art, and from its early affinities with alchemy, no less than from the favour of princes, it has attained a peculiar dignity among the handicrafts of history. Glassmakers have become noblemen just because they made glass, and noblemen have become glassmakers because it was an agreeable and lucrative pursuit in which even the longest pedigree could find nothing degrading. These are not the whole company of glass. There have been Dukes and Durbeyfields, rogues and vagabonds, priests and pirates, some very prudent Quakers, and Jews more prudent still, and they have all nursed their arcane practices and worked the strange stuff into idioms of their own. Yet these assorted artists have at least one bond of unity in the medium which they elected to employ. For glass is in a very strict sense unique in the same way that fire is unique. There is nothing else like it ; for it is not so much a substance as a moment in a chemical change and admits of only the most restricted treatment. That is why the implements of the glassworker have remained always simple and few.

In many countries and periods there are variants without number, but within each the differences are slight indeed, and more often and more surely differences of form than differences of material. The variant with which we are concerned is English flint-glass (and Irish flint-glass too) and in the forty pages that are before us we shall make a tour among its differences, not sauntering alone, but taking a friend with us, whom we shall call Our Collector. We speak of him as ours, partly because he is what we think a collector ought to be, and partly also because we shall have a lively interest in his adventures and wish him a very good luck. He will be a man quite ignorant of glass, but not lacking in taste or in discernment, well stored with fortitude against his early disappointments, not too vociferous in the chase nor too proud at its conclusion. Many whose commerce is in spurious things will try to defraud and deceive him, offering new glass for old or filling his eager soul with the legends of Norwich bowls and remote farm-houses, old families or Waterford blue, and if he is to save himself vexation and expense, we would adjure him to keep always a doubting spirit, and if a glass is set before him to assume that it is wrong until its metal, its shape and above all the *proportions* of its parts have convinced him that it is right; and to remember even then that half his certainties are equally certain to be errors. He must think of the glass not as a glass, but as an assemblage of features which have each its own significance, for features chiefly contribute to style and have a place in chronology. Anachronisms are the first mistake of the forger, and Our Collector, therefore, will do well to study the dates at which such items as trailing, gadrooning, balusters, knops, tears, folded feet, as well as motives in cut or engraved or painted ornament make their first appearance and their last exit, so that he may come to know what combinations of them are true or false. The knowledge of these things cannot be set in a schedule for his easy information nor casually acquired by the lazy learning that is called " picking things up." Our Collector must be wary at first of *flair*, which is the symptom and not the means of knowledge. If he is to raise his collecting to the dignity of connoisseurship he must not only know, but know also how to apply his knowledge, and if he puts a method into his wayward purchasing, he will find that his success is doubled. When he wanders into shops and sale-rooms he may well keep a note-book and diligently remark features, shapes, peculiarities, and by altering and amending them as his experience grows, build up a body of authentic knowledge more valuable even than his most triumphant purchases.

This method is one which he shares with every kind of scientist, and in order to pursue it he will require three qualifications—and we feel sure that being a good-humoured person he will forgive us so many imperatives—into which the whole art of collecting may be resolved. He should learn first of all to *observe*; and observation means that he will not only fix the several items of style with his eye

—the shape of a bowl, the width of a stem, the angle of a foot, shades of enamel or motives in cutting, the proportions of bowl to stem and of foot to bowl—but seize and select the essentials and transfer them into his memory. If he has a neat mind and a memory like a card-index let him receive everything, but during his novitiate he is not likely to be infallible, and he will do well to learn the art of exclusion—not only what to remember, but where and what and how to forget; for otherwise he will be in danger of confusing irrelevant detail with features that have a meaning. In the second place Our Collector will need to use his memories, and this he can do best by learning to *compare*, for knowledge is multiplied by comparison. Whenever he sees a glass that is peculiar or strange he will bring up another out of his memory to set beside it and try to criticise each by the other. Caution is required here, because comparison is a very easy and, therefore, a very difficult method, but when he is able not only to see likeness in two things which seem at first different, but also to detect differences in things which seem alike, he will have the sensitive mind to which his collection will perpetually bear witness. A good collection is a personal compliment to the man who brought it together.

But the hardest and pleasantest task of Our Collector is to think himself into history. Goblets, wine-glasses, candlesticks, sweetmeats, jugs and girandoles and epergnes exist in the present, decently marshalled in a cabinet or huddled on a dealer's shelves, but it is sometimes forgotten that they were made in the past, so that they are treated simply as things to be classified or desired. Our Collector will be above so limited a survey, and he will increase his knowledge of his possessions and his delight in them, too, by turning to the manners and customs of the age which used them to the conditions in which they were made and to the men who made them. Some study will be necessary for this, but it will acquaint him with the history of a very beautiful art; it will make him intimate with the noble race of glassmakers, and it will give him an ingress into times when civilisation was different from his own, but men the same. On the tour of differences, therefore, which we are to make in his company we shall not show him the green baize at the auction and the rows of solemn men who wink commercially, nor open the door of "Genuine Antiques," upon the calculated confusion within, nor even drag him down the long galleries of pitiless museums. Among these places, from Bloomsbury to Bond Street and from Bond Street to the Brompton Road, he will some day find his own way, but all the glasses that then come under his eye will be confusion and bewilderment till we have taken together a short canter in time to show him the periods of our art, its forms and fashions, and to introduce him to its personalities.

The interest of the art of glass is not confined to those periods of which specimens have survived most plentifully into our own day, and although glasses made in England during the 16th century are extremely rare and not likely to come within the range of Our Collector, it was then that fine glassmaking first established itself in England; and we would ask him, therefore, to return with us to a time more than a century anterior to any glasses that he is likely to discover on his wanderings. The distinction in art between assimilation and imitation, like the distinction between organic and mechanical change, is one which it is easy to illustrate and extremely difficult to define. Crafts, like peoples, are given to migration, and it is the tragedy of the nomad artist that when he leaves home he takes his art with him (for it is an easy capital to carry and may be brought almost anywhere to fruition), but he leaves his nationality behind. Thus, when he comes among strange peoples and to strange places where nature affords him different materials from those of his own country, he suffers a change and unlearns his native art in teaching it to others. It so happened with the stray delicate Venetian. In the 11th and 12th centuries Venice had inherited the glassmaking which had flourished from high antiquity in Syria and Egypt, and during the four centuries that followed she was so chary of her secrets and brought her skill to such fine perfection that merchants and noblemen in every land sought to adorn their tables with her gracious and splendid vessels. But the tyranny that had guarded the art served also to drive it into exile, and glassmakers of rebellious temper, following commercial opportunity or distinguished patronage, left Murano and coming to France and Spain, Germany and the Low Countries, fell to making glass *à la façon de Venise*, which preserved the technique and the convention, but not the quality of those who were still working at Venice. Antwerp was the chief stronghold of this art in exile, and it was from Antwerp that the movement extended itself also to England. Like most movements it had its epitome in the career of a single man. Jacopo Verzelini, who first trained the heavy hands and heavier wits of Englishmen in his fine art, had left Venice probably about 1550, and by the year 1570 he had been already working for some years in Antwerp and there had married a lady of good Dutch family, Elizabeth " born of the ancient houses of Van Buren and Mace." About 1570 he came to England, and had been working at Crutched Friars for five years when his plant was destroyed by a great fire. The English Government at this time were intent upon making glassmaking an English art, and in his present misfortune Verzelini was very ready to accept their offer of a monopoly on his undertaking to " teache and bringe up in the said Arte and knowledge of making the said drynkynge glasses our natural subjects." Accordingly in 1575 he started work again in a glasshouse in Broad Street, and at the same time he received a patent, which gave him the sole right to make 'Venice glasses' in England for the space of twenty-one years, and prohibited any other from importing them from abroad. It is not likely that either of these provisions was rigidly enforced, but this patent is not the less important because it gave an official sanction to Verzelini's undertaking and carried with it the patronage of London society ; and it is a mark that England had definitely and deliberately adopted the art of glass. In 1592, when he was 70 years old, Verzelini—Jacob the Stranger his contemporaries called him—resigned the last four years of his privilege and went into prosperous retirement at Downe in Kent, where he and his wife Elizabeth now lie buried beneath a pair of brasses and an inscription expectant of immortality. There are still a very few glasses which, for, reasons on which we cannot enter here, have been, and may still be, attributed with some confidence to Verzelini's glasshouse in Broad Street. One of these goblets, probably made for a baptism, or a marriage, is now in the British Museum, and in fig. 1. Our Collector may see what it looks like. He will observe the shape of the bowl and the shape of the stem. The bowl is divided into three zones in order to receive the special scheme of decoration, and this shows that the diamond-engraving is contemporary with the glass itself. The middle zone bears the inscription "IN GOD IS AL MI TRUST," and the date 1586. There may be other glasses by Verzelini which still survive, but Our Collector is not likely to find any; should he ever discover a glass made *à la façon de Venise* with an English inscription and a date in the 16th century, he will know that he has come upon a very great rarity, and it will be his bounden duty to treat it as a national heirloom. A Verzelini glass should be the philosopher's stone of all his researches, but imitations are already abroad, and he will need to be cautious.

Verzelini was one of a class which included his own staff of working artists, and probably other independent Venetians besides, but we must not forget to mention the French gentlemen glass-makers (as they proudly styled themselves) who first made their appearance in England in 1567. There were several families—the Hennezels, the Titterys, the Tyzacks, the du Houx, and later the Bigos, and although they concerned themselves mainly with window glass they made vessels of fern-glass (*verres de fougère*) also. After some years of wandering to escape molestation and to find fuel, they at last achieved permanence and prosperity at Stourbridge and Newcastle, and although no specimens of their work can certainly be identified they are of great historical importance, for it was the Lorrainers who did even more than the Italians to determine the course of English glassmaking in the chief provincial centres of the art, that is to say, in Worcestershire, on the Tyne, and in a lesser degree at Bristol and in Ireland. These families were still engaged in glassmaking late in the 18th century, and though at the present day they have turned to other pursuits and have long since intermarried with the English, their vicissitudes and their strong dynastic tradition are perhaps the most interesting aspect of the Huguenot influence in England. They had less art and more character than the capricious Italian, and that was why they lasted longer.

In 1592 England, having adopted the stranger glassmakers, now proceeded to assimilate—one is tempted to add filch—their art. Glassmaking itself was still practised by Italians or their English pupils, but the plant and the profits now passed to English ownership. The transference was effected by a series of oppressive monopolies which were of great benefit to the new industry and served to give it a very necessary economic stability. Of the early patentees we have only space to mention two here. When Verzelini retired, Sir Jerome Bowes, with whose sturdy barbarism readers of Pepys will be familiar, entered upon his monopoly and doubtless also on the glasshouse in Broad Street, and held both until 1606. In fig. 2 we illustrate a glass which is believed to have been made in the Broad Street glasshouse under Bowes, though the attribution is less certain than the ascription of the British Museum goblet to Verzelini. It raises several important problems, but we shall only mention that it has decoration scratched with the diamond-point, the name of the owner, BARBARA POTTERS (in the possessive case), and the date 1602. The shape of the bowl and the proportions of the whole goblet are very exceptional, both in Venetian glass and in *façon de Venise*; but the engraving would appear to be by the same hand as that of the British Museum goblet, and as it is extremely probable that Bowes took over Verzelini's staff as well as his monopoly, the attribution has some support.

Bowes was the first of the English monopolists ; the last was Sir Robert Mansell, a man of like temper, who succeeded to the privilege in 1618, and held it for nearly forty years. He made several important innovations in technique, but he was of greatest value because he brought both the Lorrainers and the Italians under a single authority and imposed a unity of control upon the industry throughout the whole of England, which bore very good fruit after the Civil Wars. But the real promise of this period is to be found less in the discipline of this commercial tyrant than in the general and persistent defiance which he encountered. The industry was now fairly established (1618) and there was a considerable number of Frenchmen, Low Countrymen and Englishmen of the merchant classes who were jealous of Mansell's " corner " and used every means to thwart him. They are the beginning of the bourgeoisie tradition in English glassmaking, in which the art reached its greatest attainment in the first quarter of the 17th century.

The Civil Wars and the stultifying domination of the Puritans were hard times for glassmaking. The export trade vanished, and some at least of the glasshouses ceased operations altogether. But the Restoration of Charles II in 1660 brought with it a general revival of cultural interests. First of all there was the birth of a new force called Fashion, and one of its most celebrated devotees, the Duke of Buckingham, " fiddler, chymist, statesman and buffoon," brought over a full company of Venetian glassmakers to make *verres de parade* for adorning the dining tables of London society ; and there were other Italians in England during the reign of Charles II who got their livelihood by serving the same demand. In fig. 3 we illustrate a goblet with diamond-scratched decoration which was made to celebrate the marriage of Charles II to Catherine of Braganza in 1663. On one side is a portrait of Charles himself and a separate picture of him hiding in the Boscobel Oak, in which he had found asylum after the Battle of Worcester, and on the other a portrait of his bride. Underneath is the royal motto and the inscription " THE ROYAL OAK." On the other side is the date 1663. Buckingham at this time enjoyed the official patronage of the King, and as the figuring and lettering are of the type which we find in books of the same period, there seems little reason to doubt the traditional attribution of this goblet to Buckingham's glasshouse at Greenwich. On form the glass can only be English or Netherlandish, and it is extravagant to suppose that a glass made to celebrate such an intimate national event should have been ordered from abroad, when there was a company of Venetians ready to execute any fine work required for official purposes.

The second important influence at this time was the awakening of the scientific spirit which is expressed in the foundation of the Royal Society. One of the original founders of this Society, Christopher Merret, no less than the great Robert Boyle himself, was interested in the chemical aspects of glassmaking, and with the object of promoting the English industry of glass he translated the most important text-book on the subject, which had been written fifty years before by a Florentine, Antonio Neri. In this way scientific knowledge supervened upon the old craftsman's lore, and produced a series of practical experiments by the glassmakers themselves which eventually (1676) led to the invention of the peculiar English metal—glass of lead, called by a very old misnomer " flint-glass."

Finally the bourgeoisie merchants and glassmakers who, under the leadership of Bongar, had resisted Mansell, now came into their own, and declared their independence by founding a Glass-sellers' Company in which the control of the industry was vested. The Company was artistically important because it was no longer content with the traditional Venetian forms, but began to prescribe its own designs upon both English glassmakers and upon the glasshouses of Venice itself which supplied their orders. This process had begun even before the invention of lead-glass, and the designs were further modified by the new metal. Hitherto there had been two kinds of glass in Europe ; first of all the rough *Waldglas* or *verre de fougère*, in which the silicate base was coarse sand and the fluxing material was potash, and secondly the Venetian glass of salts, which was made with calcined quartz and vegetable soda prepared by burning the Spanish plant barilla. In England glassmakers had hitherto used flints or fine sand with salts of various kinds, e.g., nitre, tartar, borax, saltpetre, and the barilla, which Mansell had first imported from Spain. The invention of George Ravenscroft, to which we now come, consisted in reinforcing the salts used for fluxing the silica with one of the oxides of lead, most usually litharge. In 1673 Ravenscroft had taken a glasshouse in the Savoy and in partnership with an Altarist glassmaker, Da Costa, had made an improved metal, not yet glass of lead, which he described as a " perticuler sort of Christalline glass." He obtained a patent for its manufacture the following year, and a stipulation from the Glasssellers to purchase his new wares. At the instance of the Company he was provided with a glasshouse at Henley-on-Thames, and it was during the next two years (1674-1676) that his experiments were at last successful.

The new glasses were first being sold in London in the summer of 1676, and were distinguished by a seal. A year later the seal became specifically a Raven's Head, in allusion to the name of the maker, and thenceforward Ravenscroft continued to make glass of lead until his patent expired in 1681. After that the lead flux (litharge) soon became general among the five or six flint-glass houses then working in London, and Our Collector may assume that henceforward the term flint-glass always means glass of lead. It is rare that the work of a particular glassmaker can be identified with certainty, and in the case of Ravenscroft we are especially fortunate, because a number of specimens bearing the Raven's Head have come to light in recent years and all of them are lead-glass. A small beer-tankard which bears the Raven's Head seal on the base of the handle is illustrated in fig. 4. Ravenscroft's price for it was one shilling and sixpence, which means quite a guinea on a present valuation, and even in a photograph it is possible to see how the metal differs from the heavier and more brilliant glasses which were being made early in the following century. The clouded or bubbly appearance which is apparent in varying degrees in the whole series of Ravenscroft glasses was called crisselling in Ravenscroft's time, and is due to an excess of salts in the mixture, but as more oxide of lead was added to it the proportion of salts became less and the " crisselling " also gradually disappeared. It will be convenient at this point to add a word of warning. Among those who know a little, but only a little more than himself, Our Collector will hear much loose talk about " early metal." The transition from glass of salts to glass of lead, with the metallic imperfections involved in it, was complete at least as early as 1690, and Our Collector will do well to remember that after this process came to an end there was no general change in the quality of English metal for more than fifty years, until soon after 1746 the amount of lead oxide was decreased, and the substitution of minium for litharge abolished the oily appearance which we find in the period of the great balusters. There were variations, there were accidents, and though we have no means of detecting them, there were idiosyncrasies, but these are not chronological facts.

The nature of the lead metal determines both the formal style and the æsthetic values of English glass in the 18th century, and its importance cannot be easily over-estimated. It is the chief virtue of English glass of the classical period that design and metal developed side by side, and each was therefore determined by and appropriate to the other. Moreover, its values as art were quite independent of ornament, and thus when the decorative processes of Germany, whose glass was a much greater artistic achievement, at length came to England, their effects, as we shall see in a moment, were often disastrous. Our Collector will no doubt be glad to arrive at a period of which some specimens may very well make their way into his collection, but he will find it quite as difficult to study an art which has specimens but no history as it has been hitherto to study the history with a very few specimens to aid him. The classical epoch of English glassmaking which extends approximately from 1676 to 1746, is divided almost half-way by the Treaty of Utrecht (1713) and the accession of George I (1714). With those two events began a considerable immigration of German artists who brought with them German shapes and German types of decoration. Between 1676 and 1713 the new English style develops more or less independently, and side by side with it there is a parallel Venetian tradition which carried out the Venetian style in the English lead-glass. After 1713 the Venetian influence gradually wanes, and its place is taken by German and Netherlandish items, of which we shall speak presently. English glass, therefore, in spite of its individuality, is an amalgam of at least three foreign styles, which each contributed a number of items to the English repertory. These items may be shapes of a bowl or a stem or a foot, they may be varieties of decoration and finally they may be motives in cut or engraved or painted ornament, but whatever they are it must be remembered that they cut across the ordinary categories of useful vessels in which they are found. If, therefore, Our Collector would establish either the authenticity or the date of a single glass, his method must always be to compare the several items of style which occur in it, to compare the chronological range of each item, and so to discover within what dates his glass may have been made. It is usually safe to presume that wheel-engraving (but not the diamond scratches of the amateur) is contemporary with the glass that bears it, and sometimes a coin is found enclosed within the stem of a glass which will give him the earliest possible date for its manufacture.

As an aid to this method we have drawn up a short list of those items which first make their appearance in the classical period of the art ; and since at this stage the English art had not yet been seduced by German ornament, we shall be concerned mainly with items of form or with those technical devices by which the Venetians had used glass to decorate itself. It is these features, and not particular types of vessel, which are the units of style.

A. BOWL FORMS.

1. The type most frequent and most characteristic was the *funnel-bowl.* It had either straight slanting sides with a square base or a rounded base (fig. 8*a*). It was taken originally from Venice and appears in some designs ordered by John Greene from Venice about 1670. Until 1713 it held the field for goblets and wine-glasses almost without a rival. At first it was very long in proportion to the stem, being sometimes twice as long, but it grew shorter as the century advanced. For some later types of rounded funnel-bowl, see figs. 10*a*

and 15*b*. The earliest funnel-bowls are let into or set upon a simple baluster-stem (v. *infra*).

2. Bowls with straight vertical sides and a square base, also derived from Greene's designs, are found throughout the 18th century, but they are never so common as the rounded funnel-bowl.

3. *Waisted Bowls.* After 1713 several types of German bowl came into vogue, all distinguished by incurved sides and flaring rims. The *thistle-bowl* (fig. 11*c*) is not uncommon between that date and about 1750, and the same may be said of the *bell-bowl*, which had a great number of variants (figs. 8*c* and 18*f*). Waisted bowls generally had a vogue of about 40 years. Their shape had been no obstacle to the skilful German engraver, but as engraving became common in England in the middle of the 18th century, they were gradually superseded by straight-sided bowls which offered an easier field to the wheel.

4. *Sweetmeat-glasses* from their use had flat open bowls, often of the double-ogee type (fig. 19), *c.* 1700-1800.

5. The long narrow *ale-glass* bowl was derived from the flute or "yard of ale," and is found in ale-glasses without any engraving in the first quarter of the 18th century, but it lasted as long as the career of flint-glass (*cf.* fig. 20*b* and *f*).

B. STEM FORMS.

1. The simple *baluster-stem* derived from Venice is the most important item in the whole of the English style, and is found in all types of stemmed vessel. It had two twin varieties, the inverted baluster (fig. 8*a*), and the true baluster (fig. 9*b*), upper half of stem). These simple shapes were at first quite short, but in drinking vessels, as the stem grew longer in proportion to the bowl, the simple baluster split up into many complex variations. The general tendency is from short stems to long, from simplicity to multiplicity. Simple balusters are rare after 1710, but balustroid stems of various kinds continued until the middle of the 18th century, and were sometimes combined with other stem-types.

2. *Drawn stems* (fig. 44*c*, which has the later air-twist), made by pulling down the base of the bowl, had a range of *c.* 1700-1750, but there are a very few earlier specimens in lead-glass, and they were copied late in the 18th century.

3. *Shouldered stems*, called very appropriately "Silesian," do not occur before 1713, are common till *c.* 1750, and persist in sweetmeat glasses until *c.* 1800.

4. *Plain straight stems* are frequent at all periods, especially in the coarser tavern glasses.

C. FEET.

1. *The domed foot* (fig. 10) often with radial ribs, does not occur before the 18th century and is rare after 1740.

2. *The spreading foot* is the most usual type throughout the 18th century and afterwards (fig. 18).

D. OTHER ITEMS.

1. Spiked *gadrooning* is very rare after 1700. Rounded gadrooning was definitely incorporated in the English style; and a form of heavy diamond moulding (fig. 6) is found on the bases of tankards and jugs until quite late in the 18th century; it is of course a Venetian device. Spiral gadrooning is most frequently found in jelly- and custard-glasses in the first thirty years of the 18th century, and often ends in a flammiform fringe half-way up the glass.

2. *Trailing*, i.e., a rope of looped threads, is common in the "parallel Italian tradition" until *c.* 1750 (fig. 6).

3. *Simple threading* has the same range as the last, but is found in jugs and tankards until late in the 18th century.

4. *Serpent stems* are very rare in English flint-glass, being inappropriate both to English metal and to English manners. Not after *c.* 1700 (fig. 5).

5. The same applies to metal pressed out into *wings*, either on the stem or round the base of the bowl.

6. *Prunts*, i.e., small applied buttons of glass, are found on the stems of glasses derived from the German *Römer*, and as late as *c.* 1750 on goblets with coins enclosed in the stem.

7. *Folded rims*, either of bowl or foot, were originally a utilitarian device, more necessary in the thin metal of Venice than in England; they belong almost exclusively to the first half of the 18th century.

If two or more of these stylistic items, whose general range is the first half of the 18th century, occur in a single glass Our Collector will be fairly safe in assuming that he has a specimen which belongs to the best period of the English art; and with that we must take leave of solemnity and grace, and turn to the next stage, in which the character of the art is determined by decoration rather than by form (1746-1780).

The *decorated period* of English glass to which we now come may be placed for clarity's sake between the years 1746 and 1780. Even the most liberal judgment cannot discover in it any great artistic merit, except in a few rare and special types, but by understanding why at this time English glass failed, Our Collector will come to a livelier appreciation of what values it does possess. A great number and variety of specimens still survives from the middle years of the 18th century, and it will hardly be possible for him to make a general survey of the art without including some few colour-twists and similar abortions in his collection. The revolution in style which now becomes apparent was like most revolutions, a long progress with a sprint at the end, and it has its origin in two causes, a seed and a soil. To the first we have already referred. Ever since 1713 there had been a gradual infiltration from both Germany and the Netherlands of decorative artists who specialised in glasswork. Some of these men were cutters and engravers, others were concerned more specifically with the art of glass and brought with them a knowledge of gilding and of enamel decoration, the latter either inserted in the glass or painted on its surface. But English flint-glass would have none of this embellishment. Ever since Ravenscroft's day its appeal had rested on two supports, on beauty of form and beauty of material. Its values as art were, therefore, intrinsically independent of ornament and its character was already set when the decorative immigration began. English glass thus showed a sturdy antipathy to the new influences, and it was only by a most unhappy accident that its resistance was finally broken.

This misfortune, and our second cause, was the Glass Excise Act, which was passed in 1745, and came into operation the following year. This imprudent piece of legislation set a duty of nine shillings and fourpence on every hundredweight of materials used in the manufacture of flint-glass. Its effects soon became apparent ; the tax was not upon the numbers or size of glasses, but upon weight, and the glassmakers, thus driven into an economy of their metal, were led to produce lighter and slighter glasses. With the bulk of metal went also the beauty of design, and to compensate the loss the glass dealers and later the glassmakers themselves were readier to employ the German decorative artists and their English pupils. It was only when ornament won an economic footing of this kind that it began to control the English style. There is, of course, no break in continuity between the old and the new style, but Our Collector may find it convenient to have a short summary of the more important of the later features.

METAL.

The need for lighter glasses was responsible for a substantial reduction in the lead flux, to which the earlier glasses had owed their great weight. Moreover, red lead was now commonly used instead of the litharge with which glasses had been made about 1700. Thus it happens that after 1746 the majority of English glasses lose the brilliant full-bodied appearance which comes simply from a great thickness of metal ; and the substitution of a smaller proportion of minium for a larger proportion of litharge gives the metal a harder texture and a duller, less oily, appearance than we note in the great balusters.

OLD FEATURES.

1. The Venetian types of ornament noted above are rare in the middle of the 18th century. Heavy gadrooning still survives round the base of bowls, jugs and tankards, and threading is sometimes found, but not on wine-glasses.

2. The baluster-stem has now become a series of knops (fig. 10), but even these tend to disappear after 1746. In their place we have stems with a balustroid bulge below the bowl, and two, three or four similar bulges lower down the stem. The last stage of the baluster is an almost straight stem with a slight wave half way up, and this form is often found with facetted cutting until the end of the 18th century.

3. The long funnel-bowls of the classical period disappear entirely.

4. The various types of waisted bowl, e.g., bell bowls, trumpet bowls, and double-ogee bowls, continue into the last quarter of the 18th century, but become very much smaller; they become less frequent in the second half of the century, and their place is taken by straight-sided bowls (fig. 20) or simple ogee bowls, which offered an easier ground for the engraver or the enamel painter.

5. Long bowls of the type found in ale-glasses remain in vogue and are sometimes adopted for small cordial-glasses (fig. 20 *b* and *f*).

6. Folded rims are rare after 1746.

7. Domed feet are also exceptional, but not in sweetmeat-glasses.

NEW FEATURES.

Some of these begin to appear some years before the Excise Act of 1746, but they are characteristic of the period 1746-1780.

1. *Air-twist stems* had their origin in accidental tears, and probably developed independently of German or Netherlandish influence. Their greatest vogue was 1730-1750, but they are still found occasionally in the last quarter of the century. The earliest dated specimen is of the year 1737.

2. *Enamel-twists* in white or coloured enamels begin about 1740-50, and continue until the end of the century. They came to England from Germany by way of the Netherlands ; the earliest dated specimen is of the year 1747. There is no need to suppose that the white enamel-twists are chronologically prior to those with several colours, but the more complicated and objectionable colour-twists are commonest about 1760-70.

3. Poor imitations of German *oil-gilding* begin about 1750 ; its traces are sometimes found in engraved glasses where the design was originally gilt. From 1760 at the earliest gilding was freely practised by the decorative artists of Bristol on both blue and white opaque glass. Burnished gilding, in which the gold was burnt in does not appear before *c.* 1770.

4. *Enamel-painting* belongs to the twenty years, 1760-1780. Monochrome white was generally employed ; sporting and idyllic subjects, " classical " landscapes or buildings, rococo scrolls, vine leaves and hops are the most frequent themes. Most of the enamel-painted glasses of this kind were executed on the Tyne, especially by the Beilby family. Very occasionally we find painting in colours of the same origin, but the chief seat of this art was Bristol, where the ground was usually blue or white opaque glass (Plates III-V). The most famous of the Bristol glass-painters was Michael Edkins, but Our Collector must beware of the itch to call everything in colour Edkins ; there is only one style (Plate V) which can be attributed with any plausibility to this man.

5. *Engraving* came, of course, from Germany, and was practised at first by the Germans themselves, then by their English pupils, and finally by independent English artists. The development of

engraving is, therefore, a gradual divergence from the style we may observe in the glass of South Germany towards a much simpler work which scarcely deserves to be called a style at all. The transition is from complication to simplicity, from baroque formality to a pretty naturalism, which made less demands of the rude English hand ; and in the first half of the century the better the technique of the engraving the less likelihood that it was done by an Englishman. There are three main stages. From *c.* 1713 to *c.* 1740 we get formal borders of prim flowers and rich German arabesques, and during this period also grapes and vine leaves begin to appear. The next twenty-five years (1740-1765) saw the beginning of the English style which is aptly described in the trade-name of engraved glass then current—" flowered glasses." There is no attempt at elaborate design, and although the execution is often poor, the large natural flowers, especially the rose, birds, butterflies, insects and simple formal borders and festoons, are quite an agreeable ornament. The heraldic roses and other engraving which we find on glasses commemorating the Jacobite cause are a fair specimen of the English attainment, even though the roses are stereotyped according to a heraldic convention (fig. 48). English engraving was usually left rough ; the polishing of the entire engraving was not introduced until the last quarter of the 18th century.

Finally, from about 1765 until the end of the century we have a period of decadence in which the art fell into a number of sterile conventional tricks and lost whatever beauty the " flowered " glasses had possessed. The work was now largely in the hands of English workmen, and often provincial workmen at that, who met a growing demand by technical laziness, and took refuge in geometrical borders and lifeless festooning poorly executed. Of the older motives only the hops-and-barley has any vitality.

6. *Cutting* was the twin sister of engraving, not used for representational design, but for formal devices which displayed the light. It first appears in English glass in the second decade of the 18th century, but it may be said to be rare before 1740. The earliest type

was the scalloping of the rim or foot of a glass in a wavy line, and this is especially common in sweetmeat-glasses for the rest of the century. By far the most characteristic device is cutting in plain flat diamonds, which begins about 1740, and is especially common in the last thirty or forty years of the century. Diamond-cutting of this kind was usually limited to stems of vessels, for often the bowls were too thin to be cut with impunity or display the light to advantage. Plain vertical flutes, either alone or combined with diamonds, came into vogue about 1770. For bowls the glass-cutters developed a flat sliced cutting, which was especially suitable to a thin metal; it was first introduced about 1740-50, and its most characteristic form was a band of fish-scale pattern, which is common on English decanters and other vessels. The last development was convex diamonds of many varieties, but these are not common until the last quarter of the century, when the focus of the industry was shifted to Ireland; and that brings us to the last stage of the English art.

It is clear from what we have said that cutting had been practised for at least fifty years before 1780, and it is equally certain that it did not give character to the glass of these islands until after that year. Cutting, it must be remembered, was the last exploitation of the English lead metal and its peculiar aptitude for holding the light, and we have to enquire, therefore, why so natural a development was postponed for more than half a century, why the age of cut-glass is 1780-1830 rather than 1730-1780. Only a part of the explanation can be found in the clumsiness of the English workmen and the conservative taste of their customers; for between the first arrival of the Germans and the year 1780 England had become fairly proficient in cutting without ever making cutting the chief character of her glass. For the further explanation we must look for technical and economic rather than for purely artistic causes. The full development of cutting which we find in the Anglo-Irish period required a thick metal, both for convenience in the process and for those refractive effects of light, which it was intended to produce. By the year 1746 the English glass-cutters were sufficiently acquainted with the technique to have developed it along their own lines, had it been worth their while to do so. But the Excise of that year made it economically necessary to make small and light glasses, which were not the most favourable field for the cutter's art, and this fact explains not only the rarity of cutting in England before 1780, but the simplicity of what cutting we do find. We can thus understand why so many of the early examples of English cutting are confined to the stems of vessels. The heavy bowls of the baluster period were now gone, and the stem was the best and often the only part of the glass which still offered a thick metal, where the play of light might be secured with no danger to the fabric.

Now let us turn to Ireland and see what was happening there during the incubation of cutting. The Act of 1746, which had reduced the weight of English glasses, extended to Ireland and prohibited absolutely from that country all export of glass. In the period which followed, therefore, Ireland was free in the matter of technique, but suffered a far more serious servitude than England. The early glass-houses in Ireland, many of which were English colonies, were concerned entirely with the home trade, and having thus no great market they lacked the economic prosperity which is necessary to artistic enterprise. Both countries, therefore, suffered a restriction which was hostile to cutting; the Irish restriction was removed first, and that is why cut-glass and Irish glass have come to be almost synonymous terms.

In the 18th century the English had usually treated Ireland as a farm to be worked or neglected at pleasure, but in 1779 the Irish, headed by Flood and Grattan, had at last risen to a concerted opposition, which was noisily expressed by the Irish Volunteers; but not ineffectively, for in 1780 Lord North was compelled to grant full freedom of trade to Ireland. The effects on the glass industry of both countries were apparent at once. In 1777 the Excise of 1746 had been exactly doubled, and a further tax had been placed on enamel, which was then very extensively used for various modes of decoration. There was thus every incentive to English glassmakers to leave their own tax-ridden country and settle in a land where there was no tax on glass at all, and every prospect of a large foreign and colonial market. Sometimes the initiative was taken by Irish merchants, who brought over teams of English glassmakers for their new enterprise, sometimes, as happened with the colonies of Bristol and Chepstow, the English artists themselves founded a factory in Ireland; but in either case Our Collector must remember that Irish glassmaking was a continuance of the *English* art in a country which was selected for the role by nothing more than an economic accident. All credit, certainly, to the Irish themselves for winning Free Trade and making a glass industry possible, but in the art itself there never was any question of Irish genius or Irish style. Some of them certainly learned to make glass, but like the English themselves in the 16th century, they worked under foreign teachers and in a tradition that was not their own. Even before 1780 a great part of the Irish glass industry had been in the hands of English glassworkers like Joseph Martin; Pendwin; Landon; Lunn; Richard, William, Thomas and Isaac Williams; Dunbar; Bradley; Edwards, and others who had come from English factories: and after the Free Trade and the general immigration of the years 1780-85 the tendency was only increased. Even Irish glassmakers made England, especially London, their standard in all things, and it is interesting to find that Waterford glass was made to Stourbridge recipes and Stourbridge designs by an old family of Somersetshire Quakers. The great development in cutting in the last twenty years of the 18th century was only the natural conclusion of the English style which would have taken place in England had England been free from taxation. In the Anglo-Irish period which begins 1780, and may be said to end with the Irish Excise Act of 1825, the best of the cut-glass which has survived was probably made in Ireland, but the accident of provenance should not blind Our Collector to the true character of the art.

It may be convenient to Our Collector to have a list of the more important factories, and among these Waterford may still claim pre-eminence, in spite of the superstitions which have grown up round the name.

A. WATERFORD.

The real founder, and the Verzelini of Anglo-Irish glass, was John Hill, one of the most important Stourbridge glassmakers, who went to Ireland about 1783, and entered the service of two speculative nonentities, the brothers George and William Penrose. After Hill's departure from Waterford in 1786 the technical control and the Stourbridge tradition passed into the hands of Jonathan Gatchell. He is the most important figure in Anglo-Irish glassmaking; for thirteen years he worked the factory for the Penroses, and then became the leader of a company (1799) for eleven more years, until he at last became sole master (1810). He died in 1823, and thereafter the Waterford glasshouse was carried on by various members of his family until 1851, but little work of artistic value was produced after his own death (1823), and the disastrous Excise which came two years later. Our Collector may still discover in some quarters the vulgar notion that Waterford glass is distinguished by a dark-blue tint in the metal, and the superstition has already been exposed so often that we need only remark here that a dark-blue tint is a very common technical defect in all old glass, and the numerous modern imitations of it. In every pot of metal was included a small quantity of black manganese to neutralise the green tint which was often caused by the presence of iron in the silica, but the quantity required very nice adjustment. The slightest excess, as we know from contemporary sources, was apt to stain the final metal, and even when the proportion was just the manganese often settled to the bottom of the pot, so that some parts of the metal were of darker hue than the rest.

At Waterford, moreover, we know that the Gatchells took especial pains to secure a clear white metal, and among surviving specimens which bear the Waterford mark there are none in which the "beautiful blue tint" appears; Mr. Westropp, at any rate, has never seen a "blue" piece marked Waterford. It is likely, on the other hand, that the development of cutting which Our Collector may study in figs. 28-43 was largely due to the English artists at Waterford. He will see then that the most important item in the style is a field of diamonds, sometimes so large as to resemble nailheads, sometimes extremely fine and small. In fig. 43*a* we illustrate a decanter marked PENROSE WATERFORD, which is typical of this factory. The mushroom stopper and the triple rings should be noticed, as peculiarities of Waterford, but when once Waterford had acquired a reputation, its style was freely copied in both Ireland and England.

B. CORK.

(i) *Cork Glass Company.* The first flint glasshouse in Cork was founded in 1783 by a company of three men, Hayes, Burnett and Rowe, with a set of English glassworkers, probably from Stourbridge. It had a very episodic career, and after changing hands several times ceased working in 1818. Decanters are sometimes found which have CORK GLASS CO. in moulded lettering under the base, as in Waterford decanters. The shapes vary much more than at Waterford, and the most important cutting device is the vesica, which often occurs in rows round the middle of the body. The three plain triple rings of Waterford also occur, with several other varieties, e.g., double rings with slight transverse markings.

(ii) *Waterloo Company.* This glasshouse is first mentioned in 1815, and was founded by a glass dealer, one Daniel Foley. It ceased operations in 1835. Decanters with the firm's mark sometimes occur, and their most characteristic device is a rope of looped and knotted ribbon work clumsily engraved round the body, and by this it is occasionally possible to identify decanters which have no mark.

C. BELFAST.

The most important glasshouse here was founded about 1780-81 by a Bristol glassmaker, Benjamin Edwards, who had previously been working at Drumrea, and is not mentioned after 1829. It was probably ruined by the Excise of 1825. The mark is EDWARDS BELFAST. The long "taper" decanters of Belfast derived their shape from Bristol, and are quite easy to identify; but the so-called Belfast shape was also made at Waterford. The Belfast Glassworks, a colony of this factory, were founded in 1803 by John Edwards, and continued in various hands until 1850. We do not know of any marked pieces, but the style is probably indistinguishable from that of the parent firm.

D. DUBLIN.

There had been flint glasshouses in Dublin since 1695, and it is the only city in Ireland with a continuous tradition of flint-glass manufacture during the 18th century. After the grant of Free Trade to Ireland there is only one manufacture of which marked pieces survived. This glasshouse was founded about 1785 by Charles Mulvany in Abbey Street. In 1829 he transferred his business to the Williams' old glasshouse in Potters' Alley, and soon afterwards took a partner, E. S. Irwin. After his death in 1846 the business eventually passed to the Pughs, the last of the Irish flint glassmakers, who were still working in the seventies of the last century. Mulvany's mark was C. M. & Co. Other marks which are found on Dublin glass are FRANCIS COLLINS DUBLIN and MARY CARTER & SON. These people were dealers, not manufacturers, and we have no guide to the origin of wares which bear their marks beyond a strong presumption that they were made in Dublin.

We have not space here to enter upon a detailed analysis of the various types of cutting which are found on Irish glass. Some of them are illustrated in figs. 28-32 and 34-43 and with others Our Collector will become familiar as he gathers more specimens into his collection. The general style of the period is easily discerned, but he should bear in mind that at least three-quarters of what is now sold as "old Irish glass" is forged. Within the Anglo-Irish period itself there is a general tendency from the simpler types of cutting in vogue at the end of the 18th century which serve to enhance the vessel as well as to display the light, to the more complicated and elaborate specimens made about 1830, in which design is usually poor and a riotous cutting was used simply for its dazzling effects. Much more interesting is the new repertory of forms which we find in cut-glass. The shapes of many salad-bowls, confitures, stands, urns and other vessels were not connected at all with the transplantation of the fine art of glass to Ireland, but derived from the pseudo-classical mannerism which is associated in other arts with the names of Flaxman, Wedgwood and the Adams brothers ; and these shapes in themselves give a novelty and a character to the Anglo-Irish period which is quite independent of the development of cutting. Finally, if Our Collector has a very long pocket and is seeking the most serious artistic achievement of English cut-glass he will not find it in vessels at all, but in chandeliers, candelabra and centre-pieces. Here the capacity of the medium cannot be exploited too much, for it is the business of these ornaments to display the light, and that fact gives a utilitarian sanction to their elaborate cutting. Their beauty, moreover, is the beauty of architecture rather than the beauty of pots, for they are built up of a great number of units which are fitted together to make a whole, and the cutter of the lustres of which they are composed is only the brickmaker who supplies a beautiful material for the building. If we praise them we must praise the architect.

Our Collector may find it convenient to have some notes of the movements which toasted themselves in engraved glasses during a great part of the 18th century. In that sociable and lively age a toast was a very solemn and regular thing, and men did not hesitate to have wine-glasses specially engraved for any cause or event which came near to their hearts ; and by reason of this practice it is almost possible to write the political history of the century from the inscriptions on wine-glasses. The most interesting of these glasses were made for two sides in a dynastic conflict—the House of Hanover and the exiled House of Stuart.

The attempts of James the " Old Pretender " and his elder son Charles are interesting from our present point of view because they led to the formation of a great number of political societies throughout England and Scotland, which drank in secret to the " King over the Water," and gave effect to their words by clinking their glasses over a great central bowl of water, and later each man over his own bowl. The chief emblem of the movement which we find on wine-glasses is a formal rose (fig. 48*b*) with six, seven or eight petals, which stands for "James III," and two buds for his sons, Charles Edward and Henry, afterwards Cardinal of York. It will be convenient to divide Jacobite emblems which we find on glasses into four groups:

(*a*) There were first the quasi-heraldic rose with its buds, and the oak leaf, which had been a Stuart badge ever since Charles II had hidden in the Boscobel Oak after the battle of Worcester, supported by the thistle on glasses made for the Scottish Jacobite clubs. The star may also be included in this group.

(*b*) Besides the above we often find the motto or badge of a particular society, the most famous being the Cycle Club with its *fiat*. This body, which had its headquarters in North Wales, Cheshire and Shropshire, was founded originally in 1711 refounded in 1724, and as a society of sentimentalists and wine-bibbers continued its meetings until long after the Stuart cause had been generally forgotten. It is probable that the Cycle Club was using its engraved glasses and its emblems for some years before the '45, perhaps even from the date of its foundation. Certainly we know that as early as the second decade of the 18th century glasses are found with a version of the national anthem in support of James Stuart the "Old Pretender."

(*c*) There are, thirdly, glasses engraved with a portrait of Charles Edward (figs. 46*a* and 47*b*), which must be assigned to the year 1745 or 1746, though it is probable that these original portrait glasses made at the time of the escapade were recopied in later years. Certainly none of the portrait glasses are earlier than 1745, for until Charles Edward landed in these islands his features were only known to a few. Besides the portrait glasses there are a number of Jacobite glasses with a coin of the Stuart Kings enclosed in the stem which must be assigned to the actual duration of the rebellion.

(*d*) After Charles was defeated and his cause lost, several new emblems appear which probably stand for the " Return of the Spirit," i.e., for the restoration of the Stuarts (cf. the motto *redeat*). Such are the bee, the butterfly, the daffodil, the carnation, the sunflower, the forget-me-not, but these must only be regarded as symbols when they are found in conjunction with the other Jacobite emblems. They belong to a stage when all hope of the Stuarts had been long abandoned and the clubs which once organised their support had fallen into a maudlin and twaddling sentiment.

Thus in a social sense there are four stages in the support of the exiled Stuarts in England, a period of hilarious cabals, which ended with the failure of 1715, and has only the very few anthem goblets (i.e., glasses bearing a Jacobite version of the national anthem) for its tokens in glass; a period of failing determination, and the mummeries which supported it, between the failure of the father in 1715 and the coming of his son; the exuberant ill-judged boyish enterprise of 1745; and last of all the fond fading memory and the saga of Bonnie Prince Charlie. The opposition was less romantic and much coarser in its habits. Ever since the " blessed decollation " of Charles I there had been societies which drank to the memory of the act. These had begun under the Cromwellian regime, and in later times they took sides with the party opposed to the Stuarts, whatever it might be. Thus the Whigs had blessed King William in their cups while that forbidding monarch was still upon the throne, and when the house of Stuart finally disappeared with the death of Anne, they were very ready to take their wine in the interests of Hanover. Such societies were the Calf's Head Club (fig. 49), and the numerous Muggite Societies, which in the second decade of the 18th century used glasses with a legend GOD SAVE KING GEORGE inscribed in moulded lettering round the stem (fig. 11*c*). After George II entered upon his placid and bucolic throne these clubs pined for want of opposition, but at the time of the " forty-five " they cheerfully broke out once more into bacchanalian politics, blessed the King on their glasses, put his coins in the stem, engraved his badge, the horse of Westphalia, on the bowl, talked in hiccoughs of Glorious Liberty, and even borrowed the English heraldic rose from their opponents, the Jacobites, to show that they too had a share in England.

In Ireland the opposition took a different colour from the peculiar politics of that country and the peculiar character of its people. The Irish had always regarded William III as the redeemer of their country, and though he certainly did not deserve so much posthumous devotion he became in due course a saint, a myth, a symbol as powerful as the Irish harp itself. And so when the Irish drank to the Glorious and Immortal Memory of King William they meant simply "Ireland, and a comfortable life brightened by rebellious interludes." The great festival of William-worship which was held in Dublin in the middle of the 18th century on the anniversaries of the Battle of the Boyne and the birthday of its victor (July 1 and November 4), and the glasses inscribed for it, adapted themselves to the political question of the hour; for William, saint and symbol, could stand for anything. In his name, therefore, the Irish Volunteers won Free Trade, and when the strife between Protestants and Catholics at last culminated in the battle of the Diamond (1795), and the foundation of the Loyal Orange Institution of Great Britain and Ireland, we find that the Orange Lodges "associate in honour of King William whose name we bear as supporters of his Glorious Memory." There had, of course, been Orange Societies in Ireland as early as the first quarter of the 18th century, and though most of the surviving glasses with toasts to the Glorious Memory belong to the festivals of *c.* 1750, and the organised Orangeism of the 19th century, there are a few glasses which may be contemporary with the Muggite and Calf's Head Societies in England. One of these (fig. 51*a*) has a long toast compact of political slogans current in squibs and pamphlets of the period 1710-1720.

The period of the Seven Years' War (1756-1763) provides us with some interesting glasses on which the figure of Britannia and the imperial interest begin to supersede the dynastic dispute. Glasses made for Bristol privateers, in deferential honour of Frederick II of Prussia, and in acknowledgment of the birth of Britannia (new risen from the foam), are among the most interesting relics of this period, but they are not common, and fetch very high prices when they do come up for sale (fig. 55).

But Our Collector will find many other inscribed glasses of the 18th and early 19th centuries which have interesting historical associations. Such are the glasses made for the Irish Volunteers, for various political agitations, e.g., the protests against Dashwood's tax on cider in 1762, or the " Wilkes and Liberty " movement, for local events like the opening of the Wear Bridge in 1796, for battles like Camperdown or the Glorious First of June, or for the death of Nelson. These last are faked in great numbers, but genuine specimens can be found fairly frequently. Not the least interesting of inscribed glasses were made at election time, and instead of " Vote for Dashwood," as one would expect, their legend is usually of the form " Dashwood for Ever " ; but that was before the days of our liberal democracies, and in the Eatanswill elections of the 18th century support, not voting, was the important thing.

One word more. Our Collector may be a poor man, but that need not deter him from the pursuit of glass. In two facts at least a small purse may find consolation. The value of a glass as a work of art, and its value as an item in an auctioneer's catalogue have very little connection. Mere rarity often exalts the price of a very ugly glass, but rarity in itself has neither historical nor artistic interest, and Our Collector will be fortunate if his poverty preserves him from the inane pride which takes pleasure in owning a glass merely because no one else has another one like it. And, secondly, even if some of the most beautiful pieces of the classical period go to prices that are beyond him, Our Collector should bear in mind that just as he understands his friends by their failings and likes them because he understands them, so an art can be studied with as much pleasure, and offers as much enlightenment, in its mediocrities as in its masterpieces. The true is the best, but it is equally truly the ordinary, and if Our Collector cannot pay fifteen or twenty pounds for one of the great balusters, or a hundred for a poor glass with a lamentable portrait of Charles

Edward, let him give a snub to the brass-hats and remember that the spirit of an army is in the rank and file ; where, indeed, he may find some very rough specimens, but not lacking in natural beauty or the character of their race. But we have observed a certain restlessness in Our Collector, and it is time our tour and our homily were brought to an end. The course has been so short and swift that we have missed much that we should have noticed by the wayside, but Our Collector has been diligent, and now that he is ready to start alone on the second tour of which we spoke, we are very ready to bid him a confident as well as a friendly farewell.

GLOSSARY

Acorn-stem. See fig. 9*a*.

Air-twist, spiral threads of air in the stem of a glass, made by making two or more nicks in a blob of molten metal and then pulling it out with a twisting motion.

Baluster. The two main types of baluster may be seen in fig. 9*b*, above the true baluster, and below the inverted baluster.

Bell-bowl. See fig. 8*c*.

Button, a flat horizontal knop (see *knop*).

Colour-twist. See *enamel-twist.*

Cutting. The technical principle is the same as in wheel-engraving, *q.v.*

Diamond-engraving, or more strictly diamond-scratching, was done with a fine diamond needle.

Double-ogee bowl. See fig. 12*c*.

Domed foot. See fig. 10.

Drawn-stem, a stem made by pulling down the base of the bowl when the metal is in a molten condition. Drawn-stems often have an air-twist. Fig. 18*d*.

Drop-stem. See fig. 10*b*.

Enamel-twist, a spiral of white or coloured enamel embedded in the stem of a glass.

Flint-glass, glass fused with an oxide of lead. The silicate base was originally derived from calcined flints, and the name persisted after white sand had taken their place.

Flux, an alkaline or metallic substance used to assist the vitrification of the silica.

Frit, the mixture of raw materials ready for melting (founding, Fr. *fondre*).

Folded rim, a rim of bowl or foot in which the glass is folded double ; in flint-glass the fold is usually solid, not hollow.

Funnel-bowl. See fig. 8*a*.

Gadrooning, moulded and occasionally pincered ornament round the base of the bowl or on the foot.

Knop, a protuberance in the stem of a vessel.

Ogee bowl. See fig. 55*a*.

Pontil, pontee, an iron rod to which the glass vessel was attached during the working of the glass.

Pontil-mark, the sharp surface left when the vessel was detached from the pontil ; the pontil mark is found under the foot, and after *c.* 1800 was often polished smooth.

Prunt, an applied button either plain or (more usually) moulded strawberry-fashion.

Quatrefoil stem, a stem with a baluster, or a horizontal button, divided into four lobes by vertical or spiral nicks (fig. 12*a*).

Römer, a German form of drinking-vessel with a rounded cup and a thick hollow stem communicating with it ; originally made in *Waldglas*, *q.v.*

Rummer, an English drinking-glass (fig. 60*a* and *c*). The name, and probably the shape also, was derived from the German *Römer*.

Serpent-stem. See fig. 5.

Silesian or *shouldered stem*. See figs. 11*c*, 16*b*, and 54*b*.

Spreading foot. See fig. 18.

Sweetmeat-glasses, called dessert glasses in the 18th century (fig. 19).

Thistle-bowl. See fig. 11*c*.

Trailing, a rope of looped threads of glass applied to the outer surface of a vessel (figs. 6 and 7*a*).

Verre de fougère, glass fused with fern ashes ; the French counterpart of *Waldglas*, *q.v.*

Waldglas, glass fused with potash and originally made in the mountainous woodlands between Silesia and Saxony on the north, Bavaria on the west, and Bohemia on the south.

Waterford, a term promiscuously applied to cut-glass made in England and Ireland between 1780 and about 1830.

Wheel-engraving was executed by applying the surface of the glass to a small iron or copper wheel which was revolved by treadle machinery or water-power. Steam-power was introduced at the beginning of the 19th century.

BOOKS

If Our Collector is bent on further study, he may refer with advantage to the following works:—

Bles (J.). *Rare English Glasses.* London, 1925. A selection of rare historical glasses, with introductory notices. Plates excellent.

Buckley (F.). *A History of Old English Glass.* London, 1925. pp. xxviii + 156 + 60 plates. The only scholarly and up-to-date book on English glass, but confined mainly to the 18th century; sources given.

Buckley (W.). *European Glass.* London, 1926. pp. xxxvi + 96 + 110 plates. An interesting comparative survey of Venetian, German, Netherlandish, French and English glass, based on the author's collection; should be read by all Anglo-maniacs for humility's sake.

Dillon (E.). *Glass.* London, 1907. A general history of glass based on Hartshorne.

Francis (G. R.). *Old English Drinking Glasses.* London, 1926. pp. xxxii + 214 + 72 plates. An elaborate classification of the author's collection.

Hartshorne (A.). *Old English Glasses.* London, 1897. pp. xxiv + 490 + 67 plates + 366 text-illustrations. This quaint, enormous work has been, to some extent, superseded by Buckley's *History.* Much of it is now untrue, but the collection of sources is invaluable. Now scarce.

Powell (H. J.). *Glassmaking in England.* Cambridge, 1923. pp. x + 184 + 106 illustrations and map. Misleading in places, but covers the whole period of the art in England.

Westropp (M. S. D.). *Irish Glass.* London, 1920. The only scholarly book dealing with the last phase of the art.

Several other books are current, but since the publication of Buckley's *History* none can be recommended with confidence.

BRISTOL DECANTERS

About 1770-1780

The English decanter has its origin in the common green wine-bottle and developed by four stages—

(*a*) Early in the century the green wine-bottle began to be superseded by a flint-glass bottle with the same globular body and long neck. It was more seemly for the dinner-table but it still proclaimed its origin by a rim under which the cork had formerly been tied. *Cf.* Fig. 25 (a).

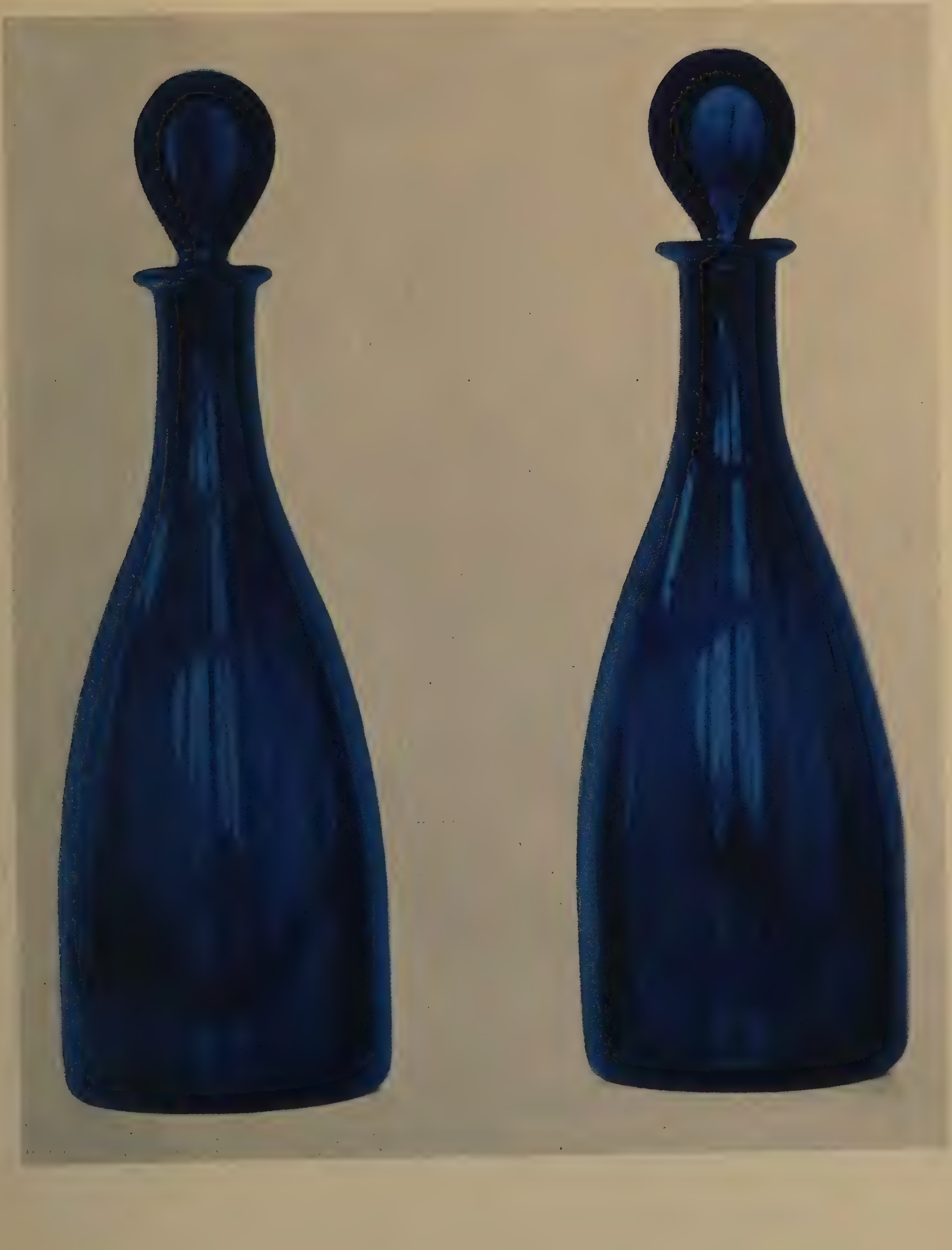
(*b*) In the middle of the 18th century the neck became much shorter and the globule was elongated into a pear-shape with a pronounced shoulder round the top (*c.* 1760). In acquiring a stopper the bottle became in a strict sense a decanter. *Cf.* Fig. 51 (b).

(*c*) The present pair of 'taper' decanters represents the perfection of this form.

(*a*) After *c.* 1780 the decanter lost its grace and became barrel-shaped as in the Waterford decanter in Fig. 43 (a) ; and later still (*c.* 1830) cylindrical.

Early decanters (*i.e.* before 1800) are seldom an exact pair.

Mr. P. B. James.



GLASSES
PAINTED IN ENAMEL COLOURS

About 1770

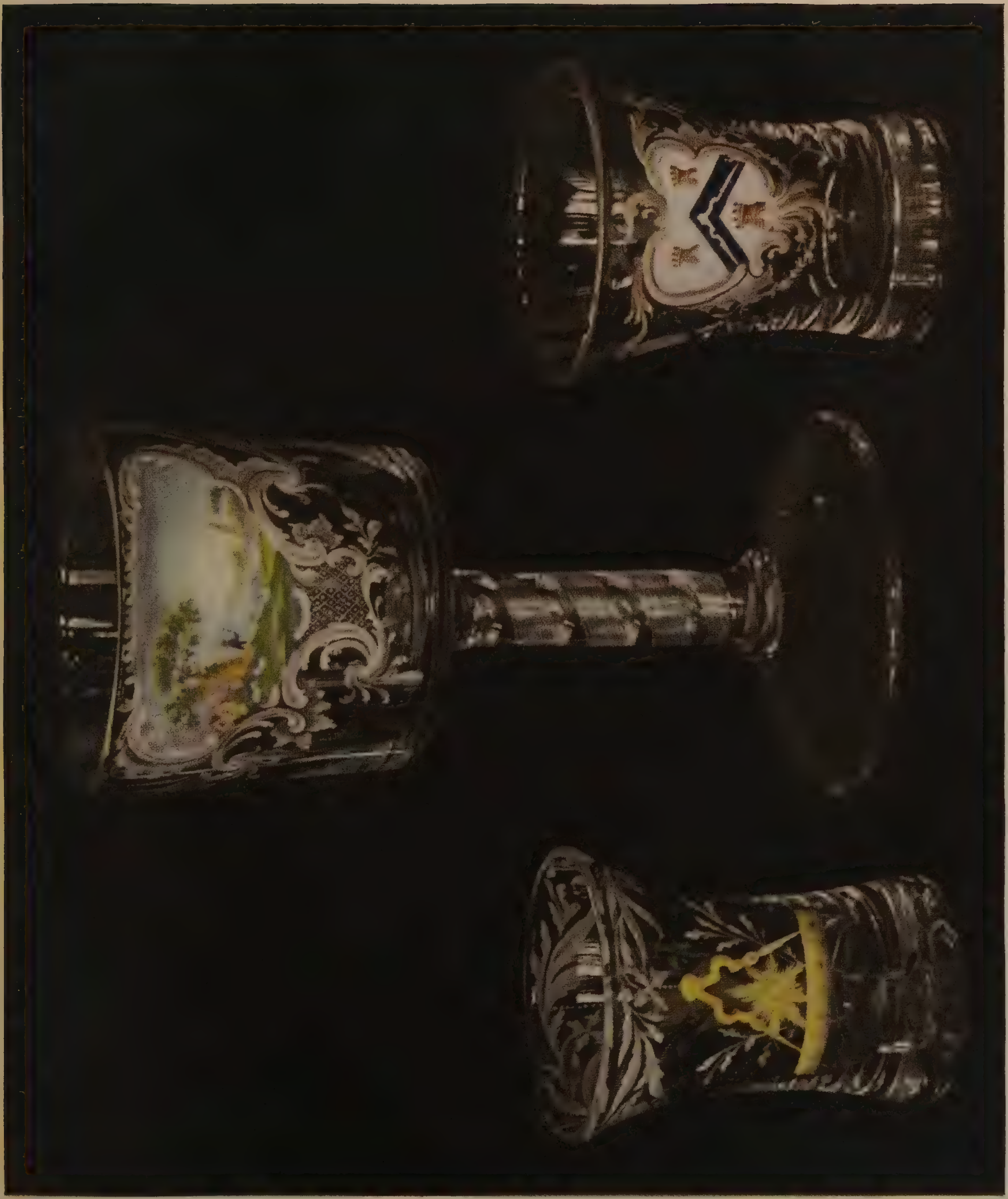
(*a*) and (*c*) Masonic firing-glasses.

(*b*) Goblet with a landscape; probably painted by William or Mary Beilby, of Newcastle-on-Tyne.

The technique is of German origin. Enamel-painted glasses are chiefly interesting for the rococo scrollwork, as in (*b*). It is rare to find English glasses connected with the general decorative tendencies of the age, such as are found on porcelain. *Chinoiseries* are another example.

Mr. Hamilton Clements.

PLATE III

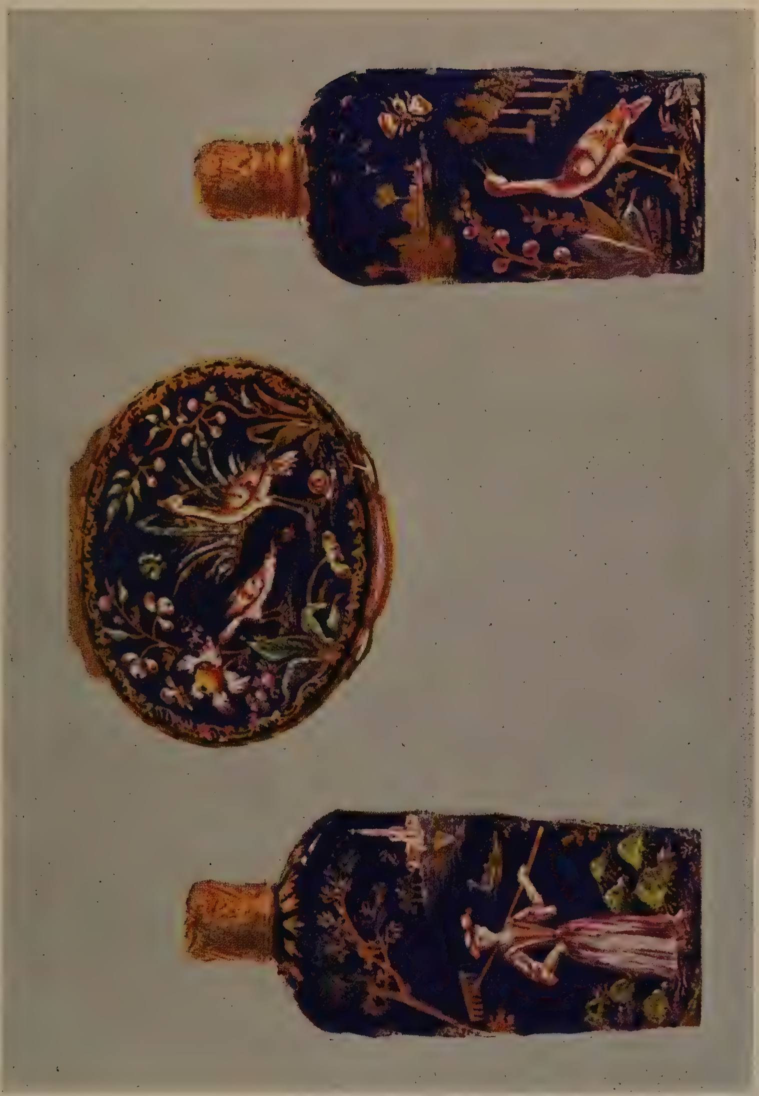


TWO SCENT-BOTTLES AND A PATCH-BOX

Two scent-bottles and a patch-box of blue glass with enamel-painting. Bristol, about 1760-70. Note the influence of the arcadianism of Watteau and Boucher and of *chinoiserie* painting.

Victoria and Albert Museum.

PLATE IV

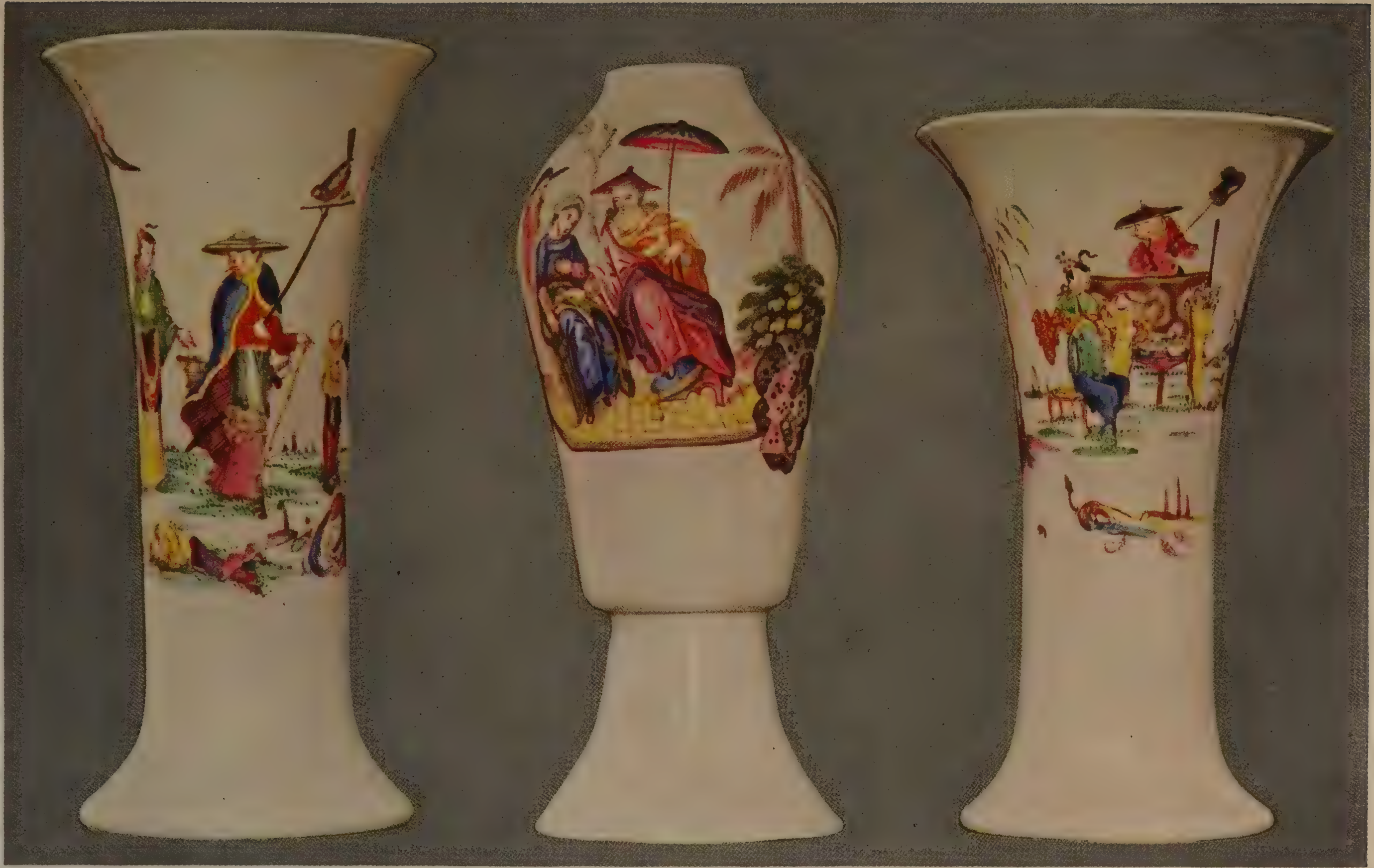


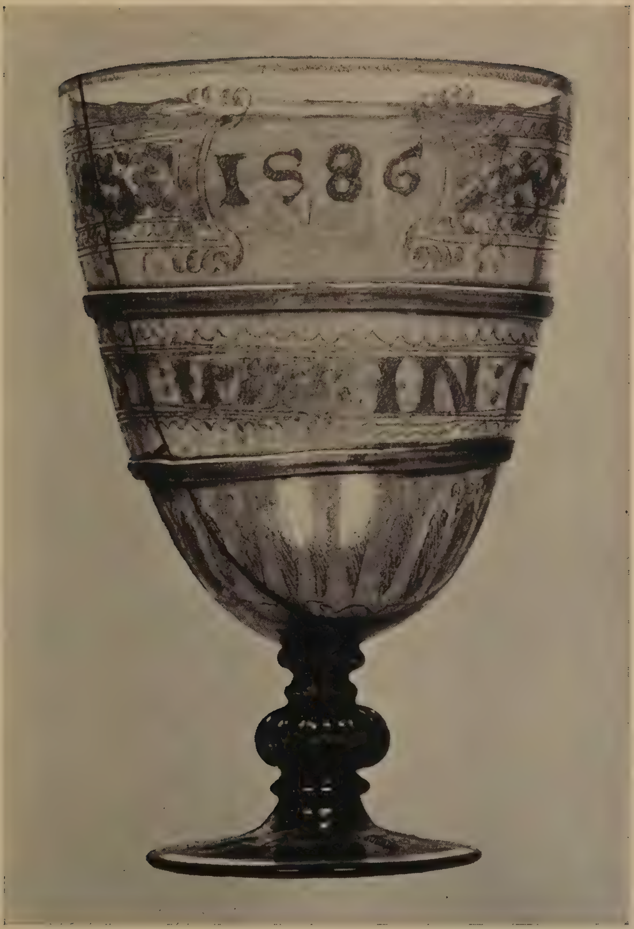
VASES

Vases of opaque white (tin) glass, made and painted in enamel colours, in imitation of Chinese porcelain. Bristol, about 1760. This painter alone can be identified with Michael Edkins. Distinguish the close firm texture of Bristol tin-glass from the milk-and-water glass made at Stourbridge and many other places in England and on the Continent during the 18th century. Much of this milk-and-water glass is improperly ascribed to Bristol.

Victoria and Albert Museum.

PLATE V

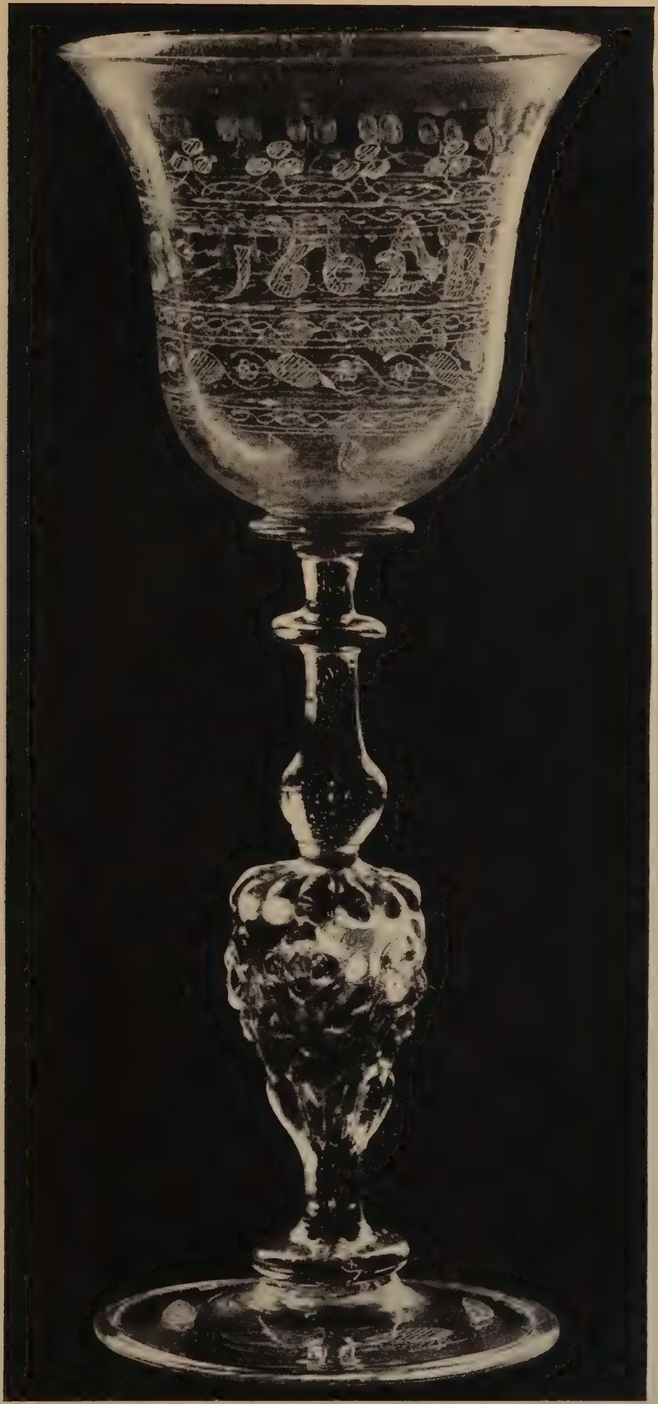




British Museum

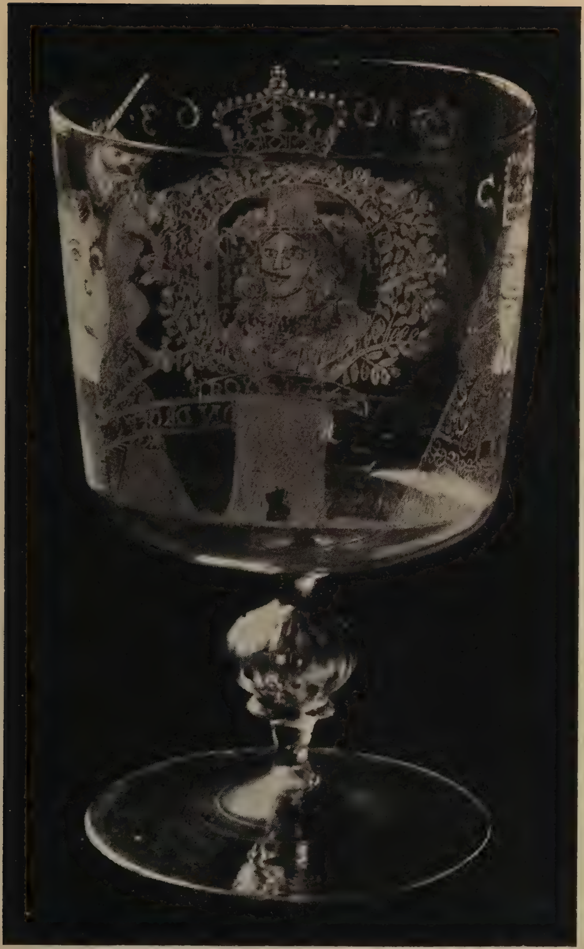
Anglo-Venetian goblet inscribed IN GOD IS AL MI TRUST and dated 1586. Probably made in the Broad Street glasshouse by Jacopo Verzelini. *cf.* pp. 5–6.

FIG. 2



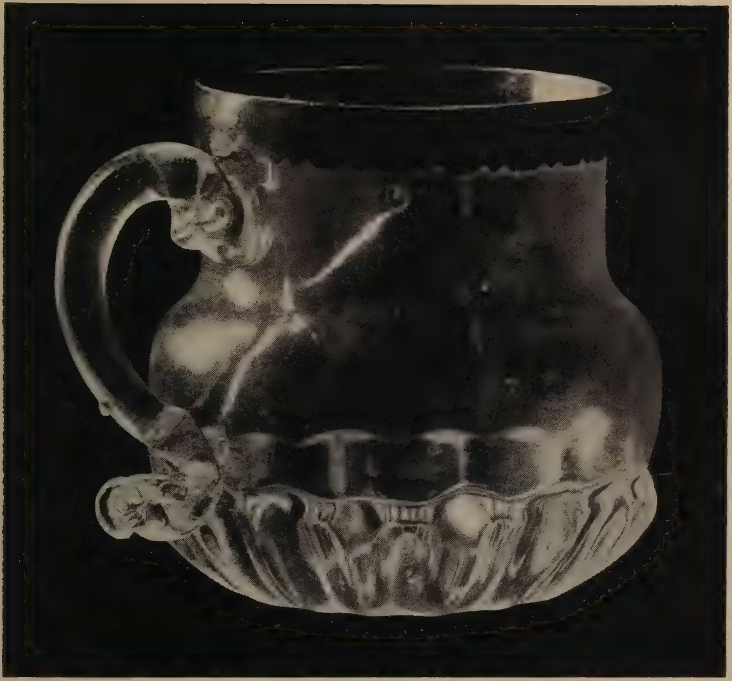
Victoria and Albert Museum

Anglo-Venetian goblet inscribed BARBARA POTTERS and dated 1602. Perhaps made in the Broad Street glass-house during its tenure by Sir Jerome Bowes. Note the possessive case ; this is probably a christening glass.



Victoria and Albert Museum (*Bles Loan*)

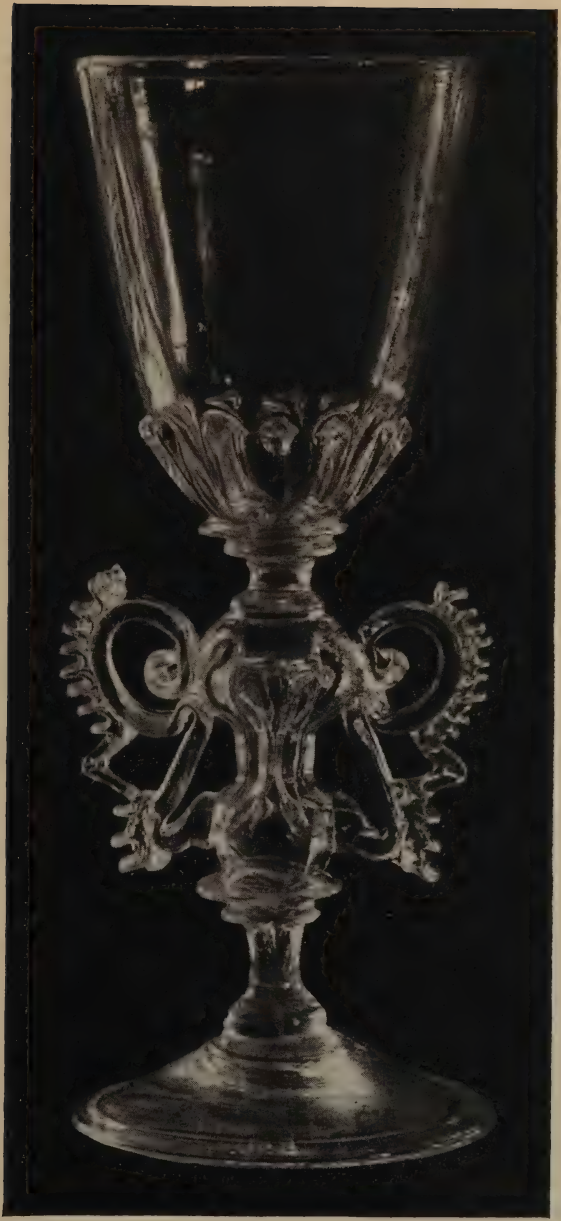
Anglo-Venetian goblet made in celebration of Charles II's marriage to Catherine of Braganza, with portraits of Charles and his bride and a picture of Charles hiding in the Boscobel Oak, scratched with the diamond point. (*cf.* Fig. 44.) Dated 1663. Probably made by a company of Venetian glass-makers working for the Duke of Buckingham in his glasshouse at Greenwich. *cf.* p. 8.



Victoria and Albert Museum

Beer-tankard of English lead-glass made by George Ravenscroft at Henley-on-Thames or the Savoy, between 1677 and 1681, and bearing his seal-mark of a Raven's Head on the base of the handle. *cf.* pp. 9–10.

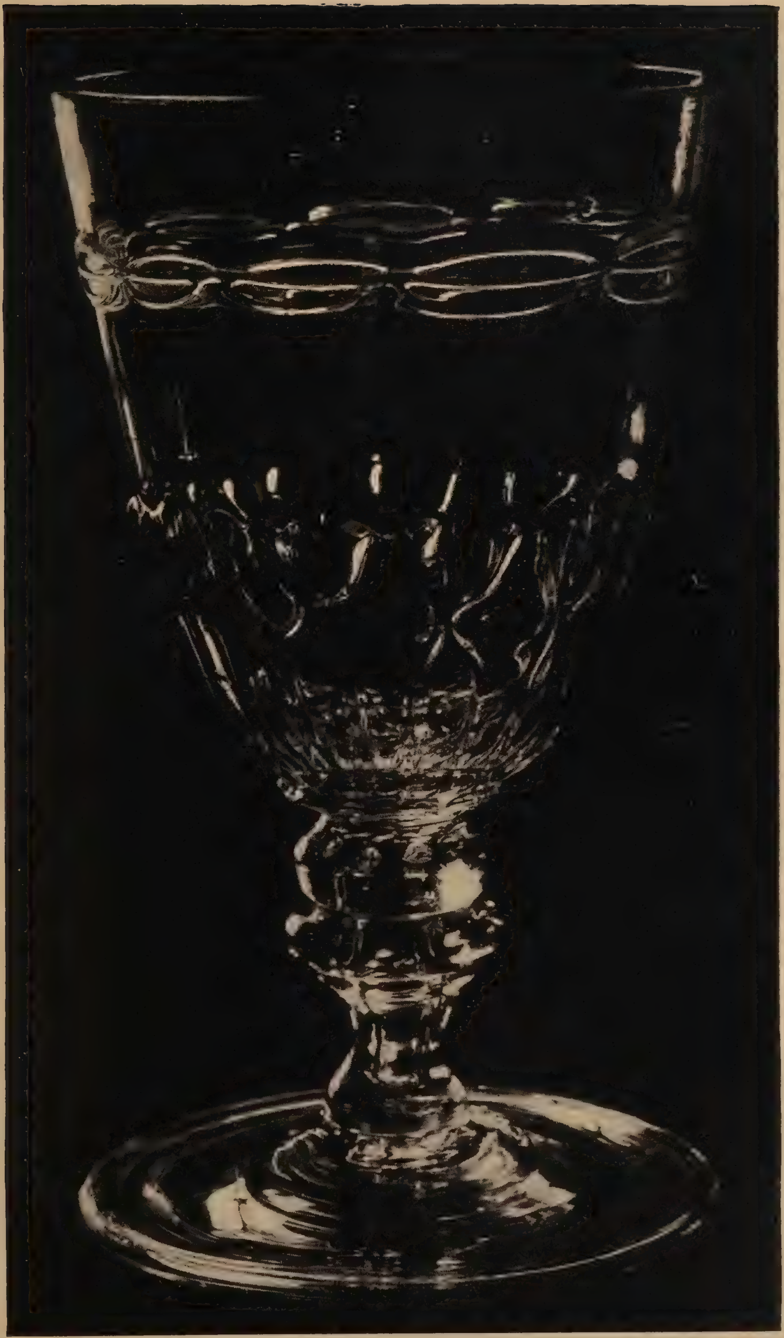
FIG. 5



Mr. Hamilton Clements

Goblet of lead-glass made in the Venetian manner. English, late 17th century. Note the English form of the bowl with Venetian gadrooning, the Venetian serpent-stem and the folded rim of the foot.

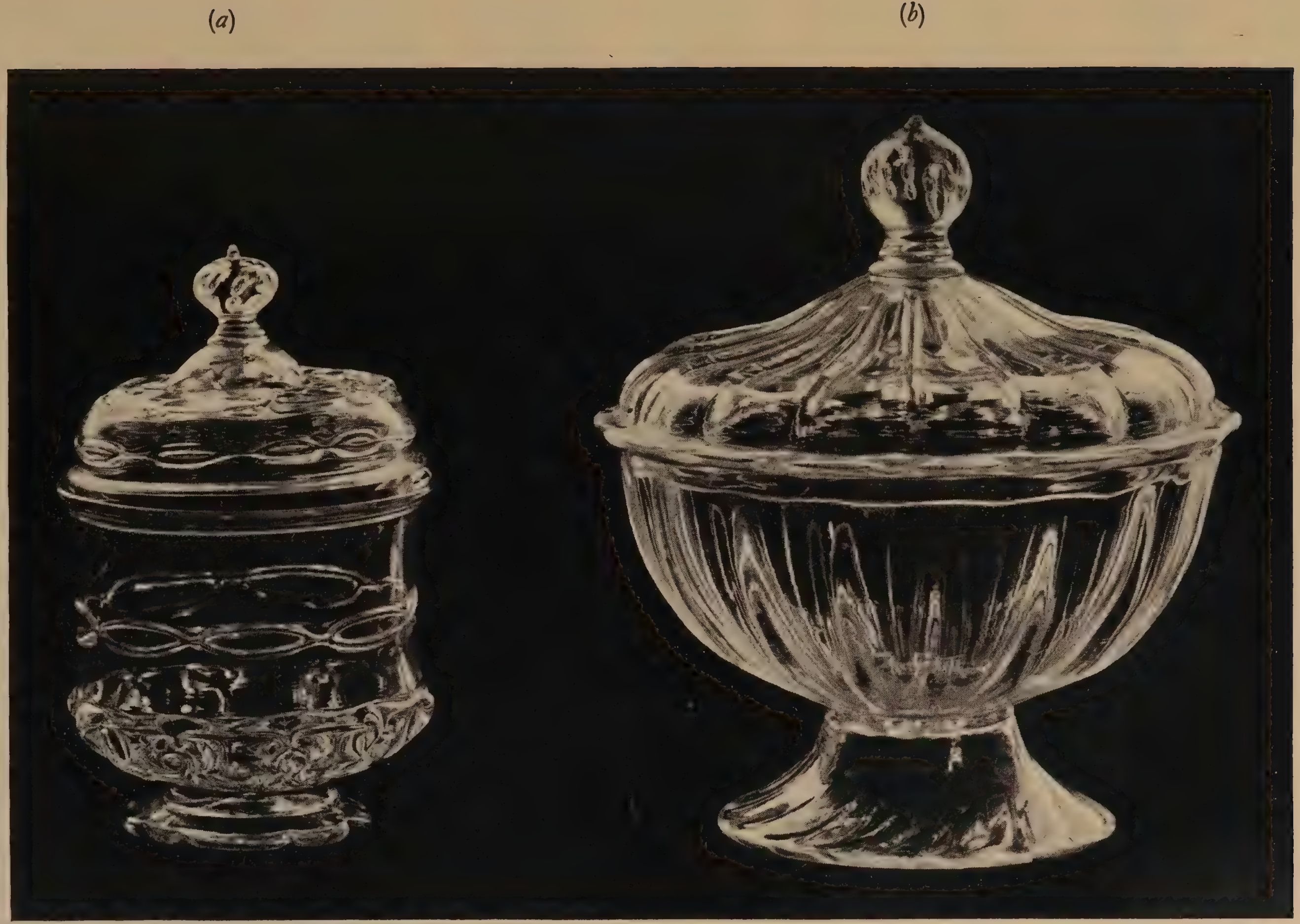
FIG. 6



Mr. Hamilton Clements

Goblet of lead-glass made in the "parallel Venetian tradition." English, late 17th century. Note the *trailing* round the upper part of the bowl and the diamond-moulding round its base. *cf.* p. 11.

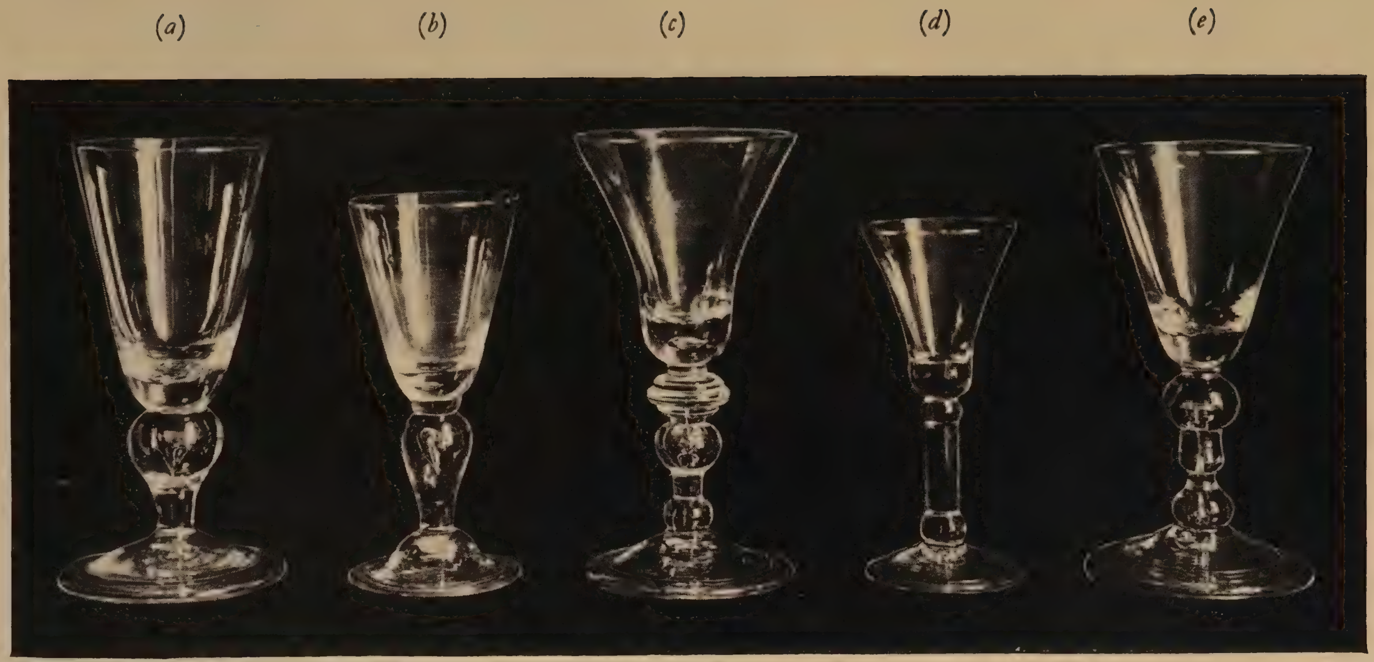
FIG. 7



Victoria and Albert Museum (*Rees Price Collection*)

(*a*) Posset-pot made under Venetian influence. English, early 18th century. Note trailing on bowl and cover, the *tears* in the knob, the *gadrooning* round the base, and the *scalloped* foot.
(*b*) Posset-pot made under Venetian influence. English, about 1700. Note the pedestal foot and the tears in the knob.

FIG. 8



(*a*) About 1690. This is in every detail a typical English glass of the early classical period. Note the *rounded-funnel bowl*, the *simple inverted baluster*, their proportions one to the other and the folded rim of the foot. *cf.* p. 12.

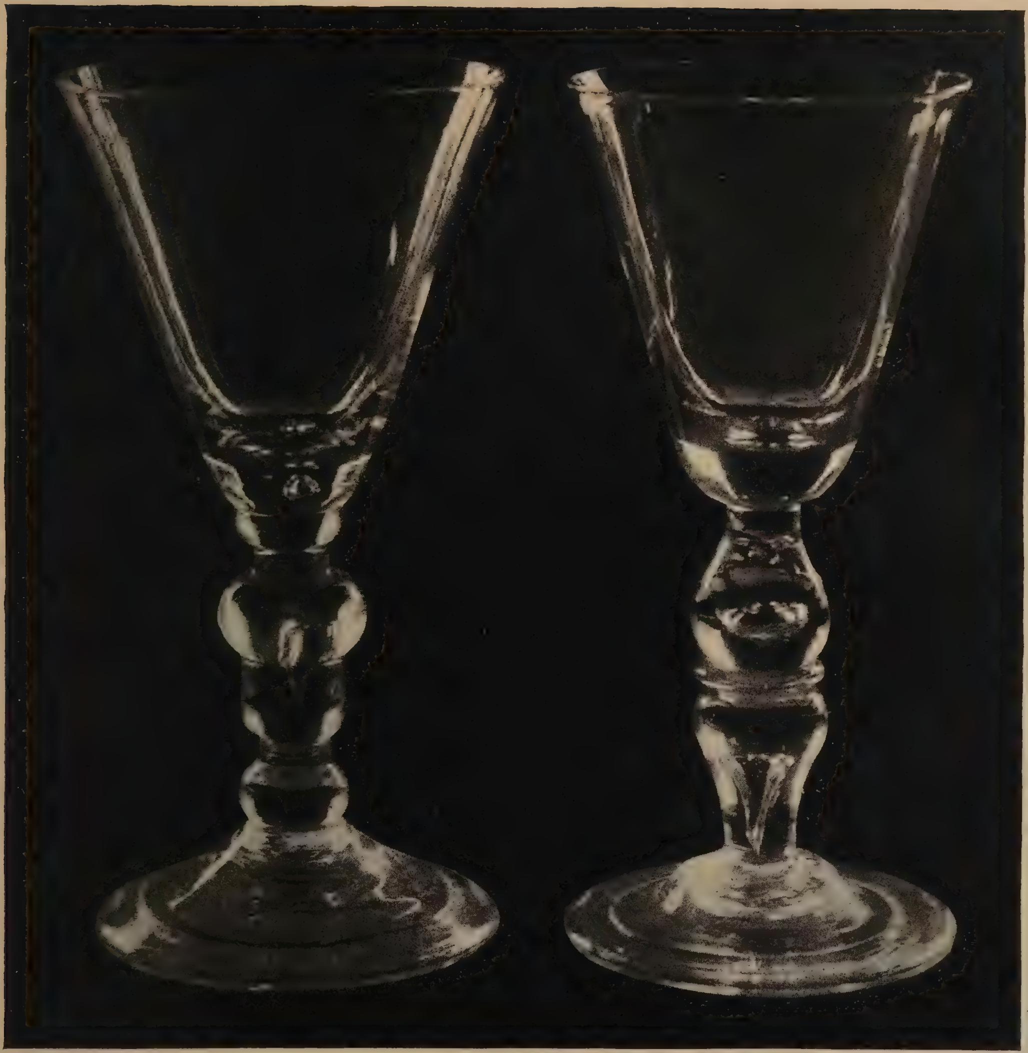
(*b*) About 1700-1710. The stem is here longer in proportion to the bowl. Note the domed foot with folded rim and *cf.* p. 12 *seq.*

(*c*) About 1715-1720. Note here the disintegration of the baluster with the horizontal button characteristic *c.* 1715-40 and the incurved (German) bowl.

(*d*) Second quarter of 18th century. Note bowl as in (*c*).

(*e*) About 1710-15. Note the bowl which is transitional between the rounded-funnel (*a*) and the incurved bowl (*c*). The *acorn-stem* was one of the earliest modifications of the simple inverted baluster.

(*a*) (*b*)



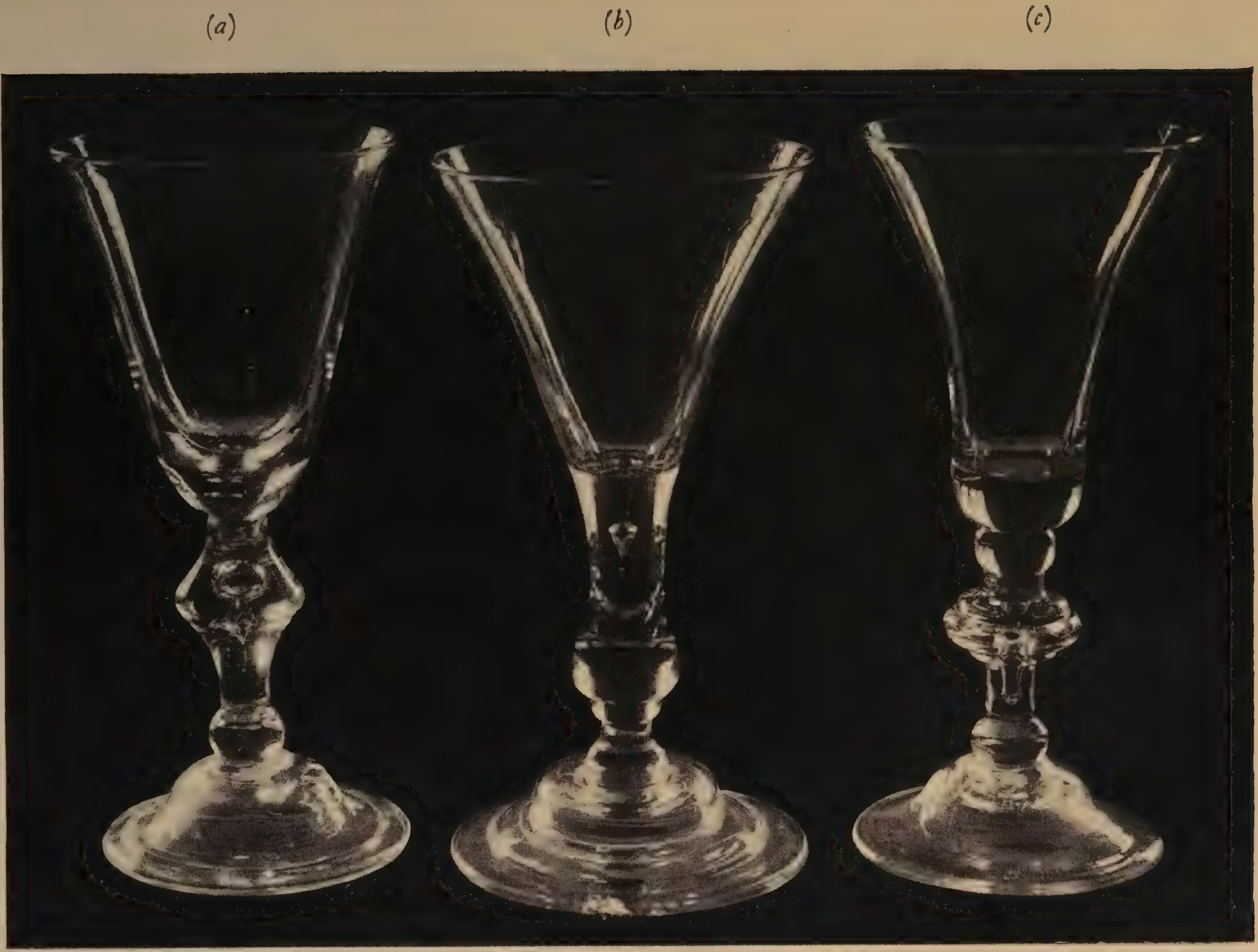
Mr. Hamilton Clements

Two goblets of the classical period, 1700-1710.

(*a*) Note the acorn-stem and *cf.* Fig. 8 (*e*).

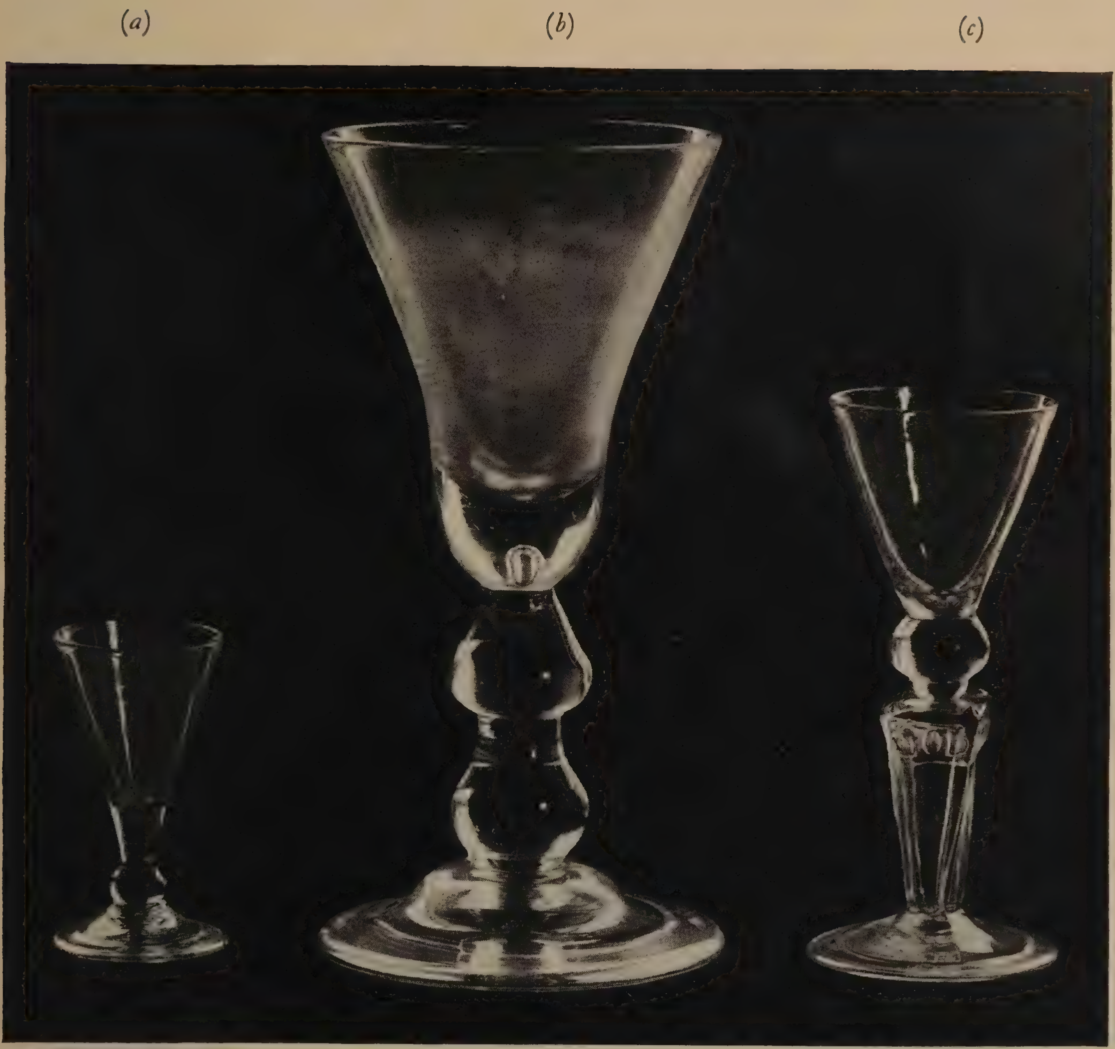
(*b*) Here is a stem which shows the two fundamental stem-types of English glass, above the *true baluster*, below the simple inverted baluster. For the bowl *cf.* the previous Figs. 8 (*a*) (*b*) and (*e*) and p. 12.

FIG. 10



Mr. Hamilton Clements

The disintegration of the baluster, about 1715-1740.
(*a*) Note the survival of the rounded-funnel bowl.
(*b*) An imperfect compromise of the drawn stem (for specimen see Fig. 18*d*) and a dissolute baluster. The *drop stem.*
(*c*) Note incurved (German) bowl (*cf.* p. 13), and for the button stem *cf.* Fig. 8 (*c*).



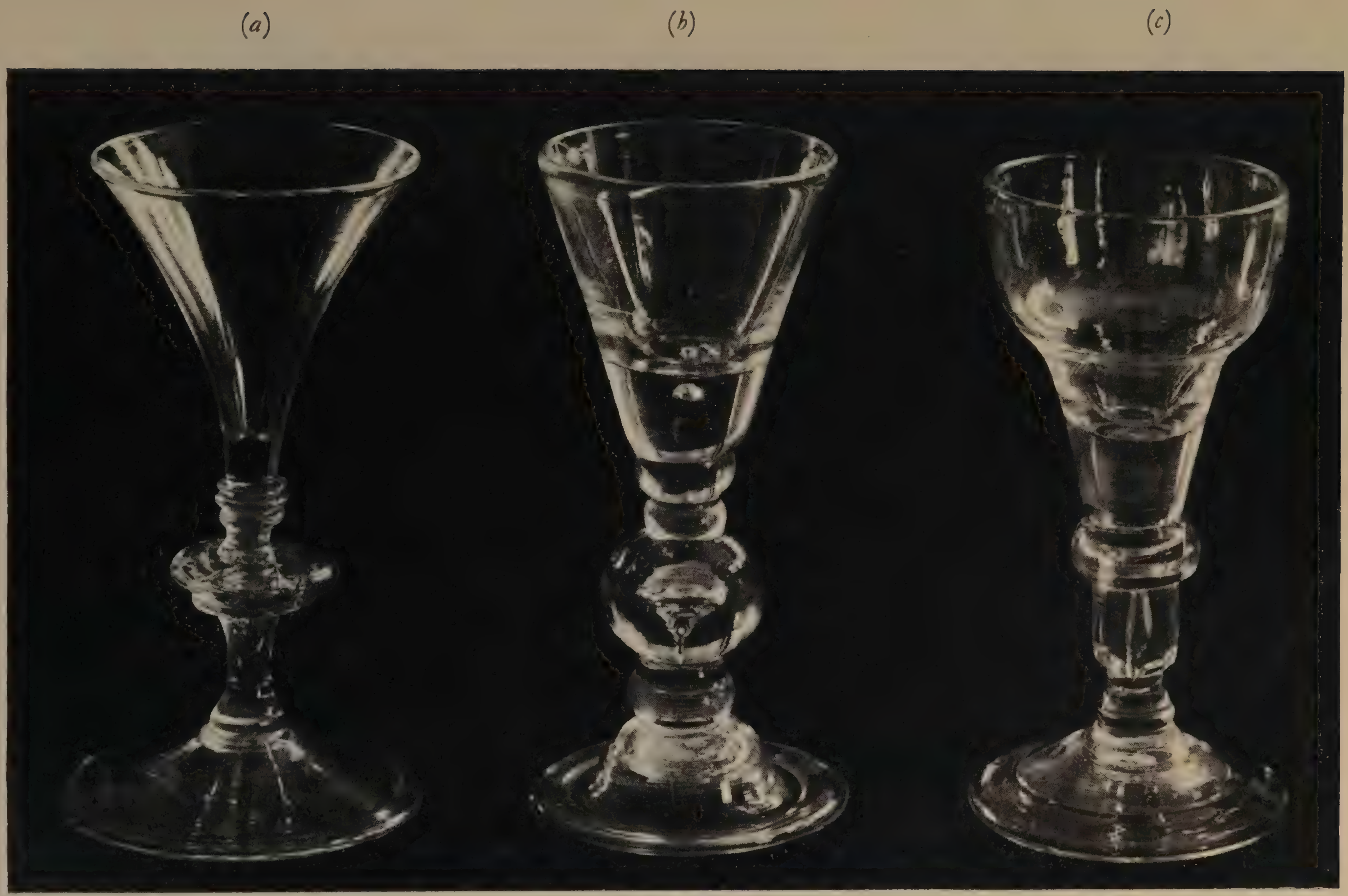
Victoria and Albert Museum (*Rees Price Collection*)

(*a*) Small wine-glass with drawn stem, late 17th century.

(*b*) A very characteristic specimen, about 1715. Note incurved (German) bowl, which is still long in proportion to the stem, and the pair of true balusters of which the stem is composed. *cf.* p. 13.

(*c*) The features of this glass are almost entirely German. The bowl is the German *thistle-bowl*, but the lower part, which in German glasses is generally hollow, has become a solid bulb. The stem is the "Silesian stem" (*cf.* p. 14) and bears the legend GOD SAVE KING G. in moulded lettering. The glass was probably made for one of the anti-Stuart societies such as the Calf's Head Club (Fig. 49) or the Muggites (p. 28). About 1715.

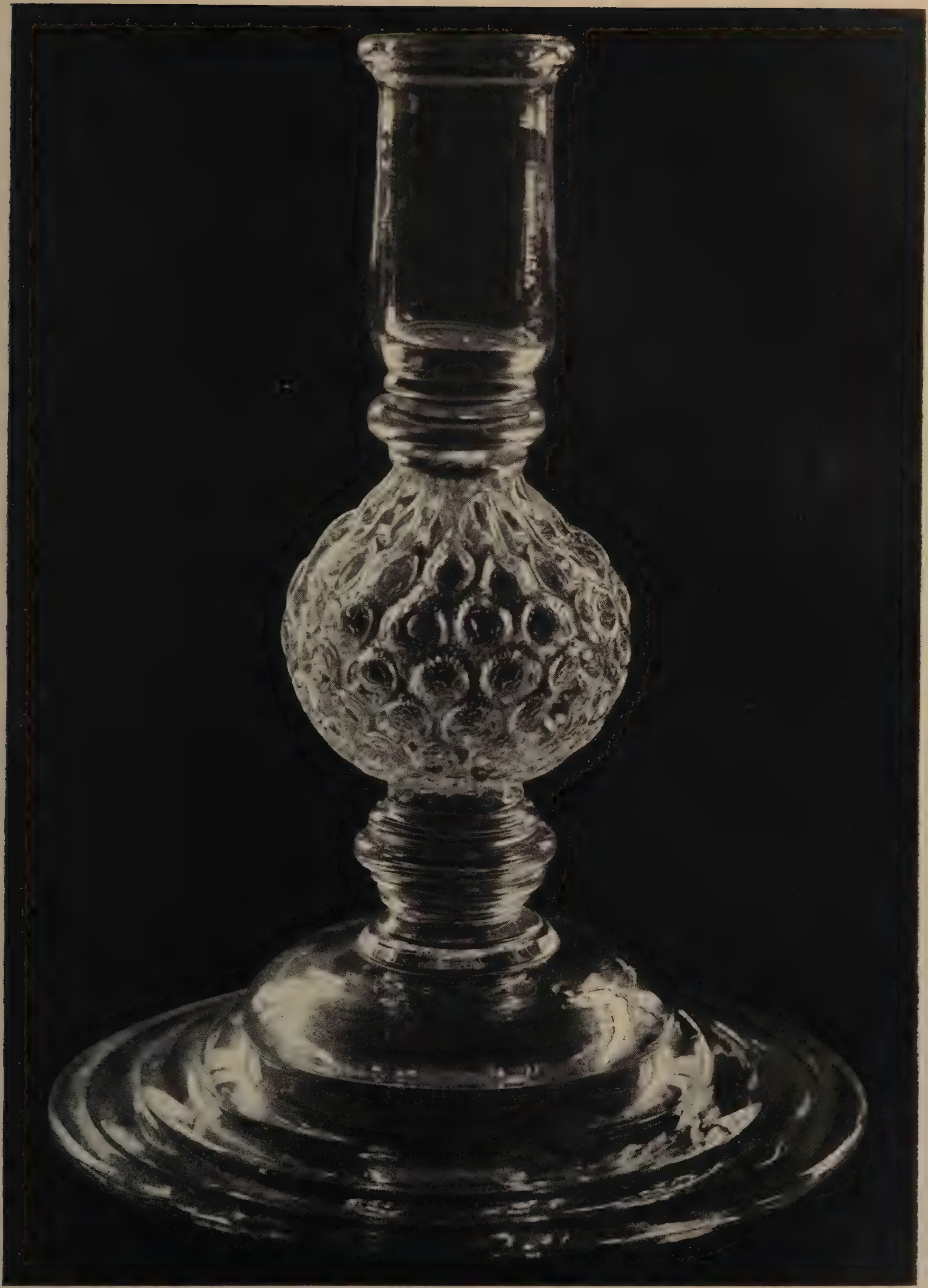
FIG. 12



Mr. Hamilton Clements

(*a*) Late 17th century. The quatrefoil stem of which we have here a survival was common in Ravenscroft's time.
(*b*) Early 18th century. *cf.* Fig. 13 for the bulb and note domed foot.
(*c*) Note here the *double-ogee* bowl which was suggested originally by the German *römer*, and became common after *c.* 1715 till *c.* 1760. Note also acorn stem. About 1715.

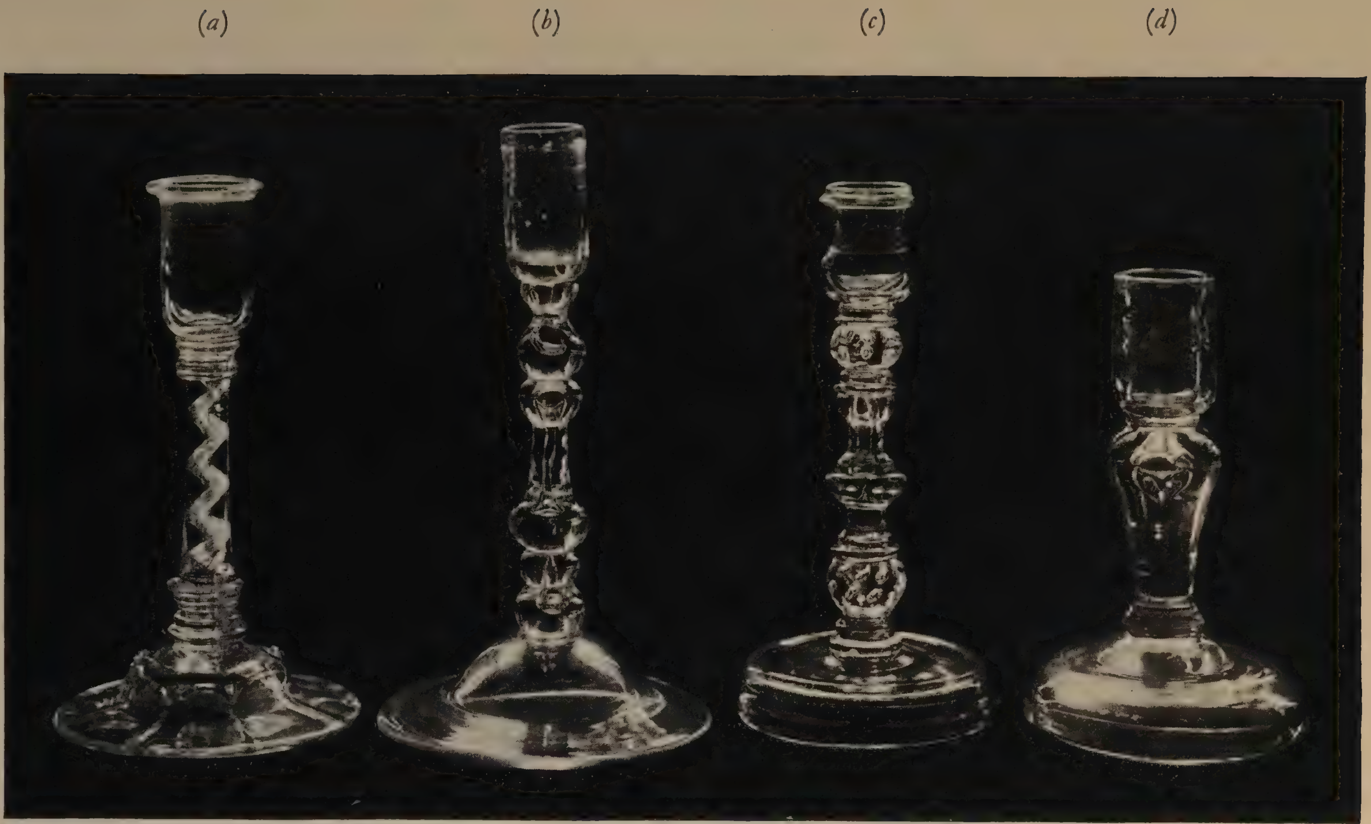
FIG. 13



Mr. Hamilton Clements

Candlestick with solid bulb-stem pock-marked, and domed and tiered foot. First quarter of 18th century. A specimen rather outside the general stylistic development.

FIG. 14



Candlesticks

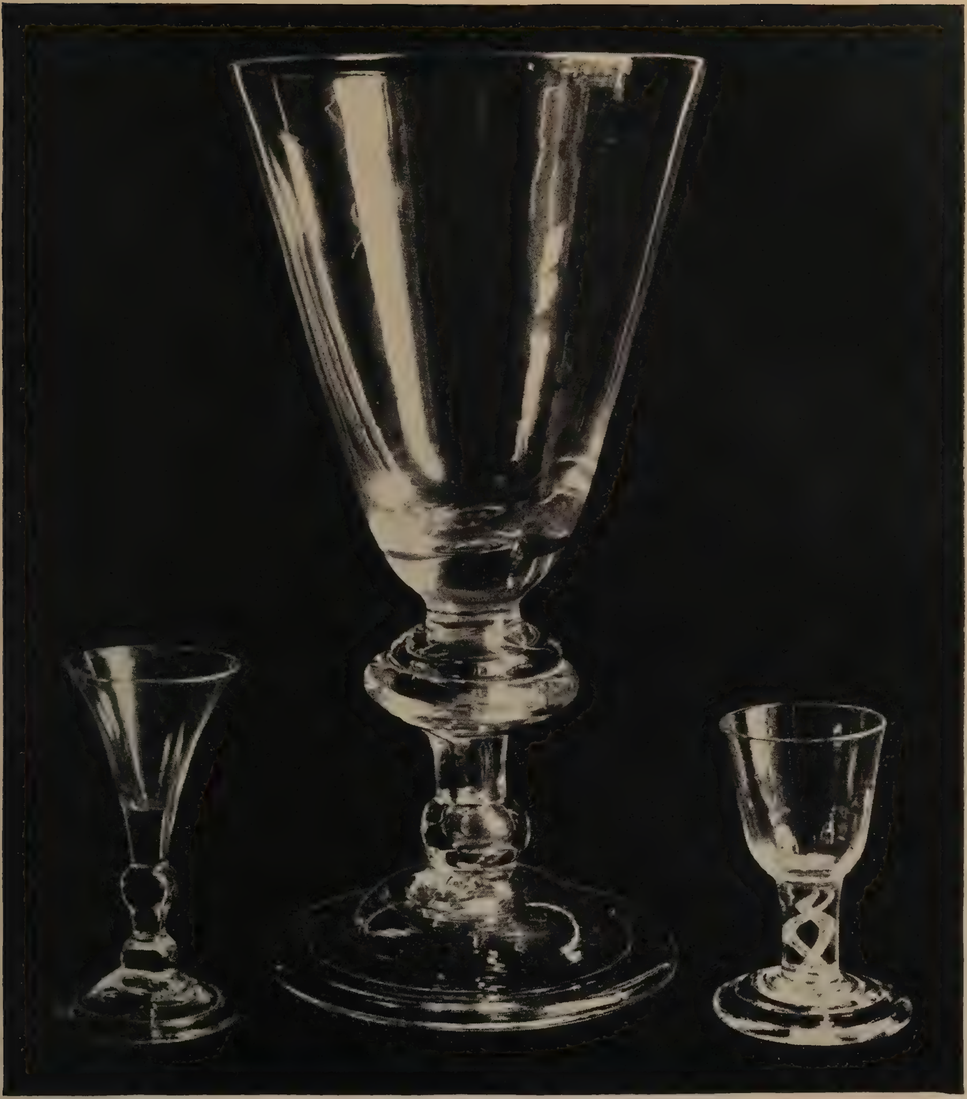
Mr. Hamilton Clements

(*a*) Considerably later in date than any of the other three. Note air-twist combined with the radial ribbing of the foot, a feature of Venetian origin. About 1740.

(*b*) and (*c*). The simple baluster was suitable only to short stems, and in long-stemmed glasses like candlesticks its disintegration is earlier than the parallel development in wine-glasses. Note the tears in the stem of (*c*). Both about 1710.

(*d*) It is rare to find a simple inverted baluster in candlesticks, and this ungainly stem shows how unsuitable it was for vessels which required a long stem. The simple baluster requires a long bowl to balance it. Here the glassmaker has proved its inadequacy ; *cf.* Fig. 9 (*a*), about 1700. (*b*), (*c*) and (*d*) are all quite free from Venetian influence.

(*a*) (*b*) (*c*)

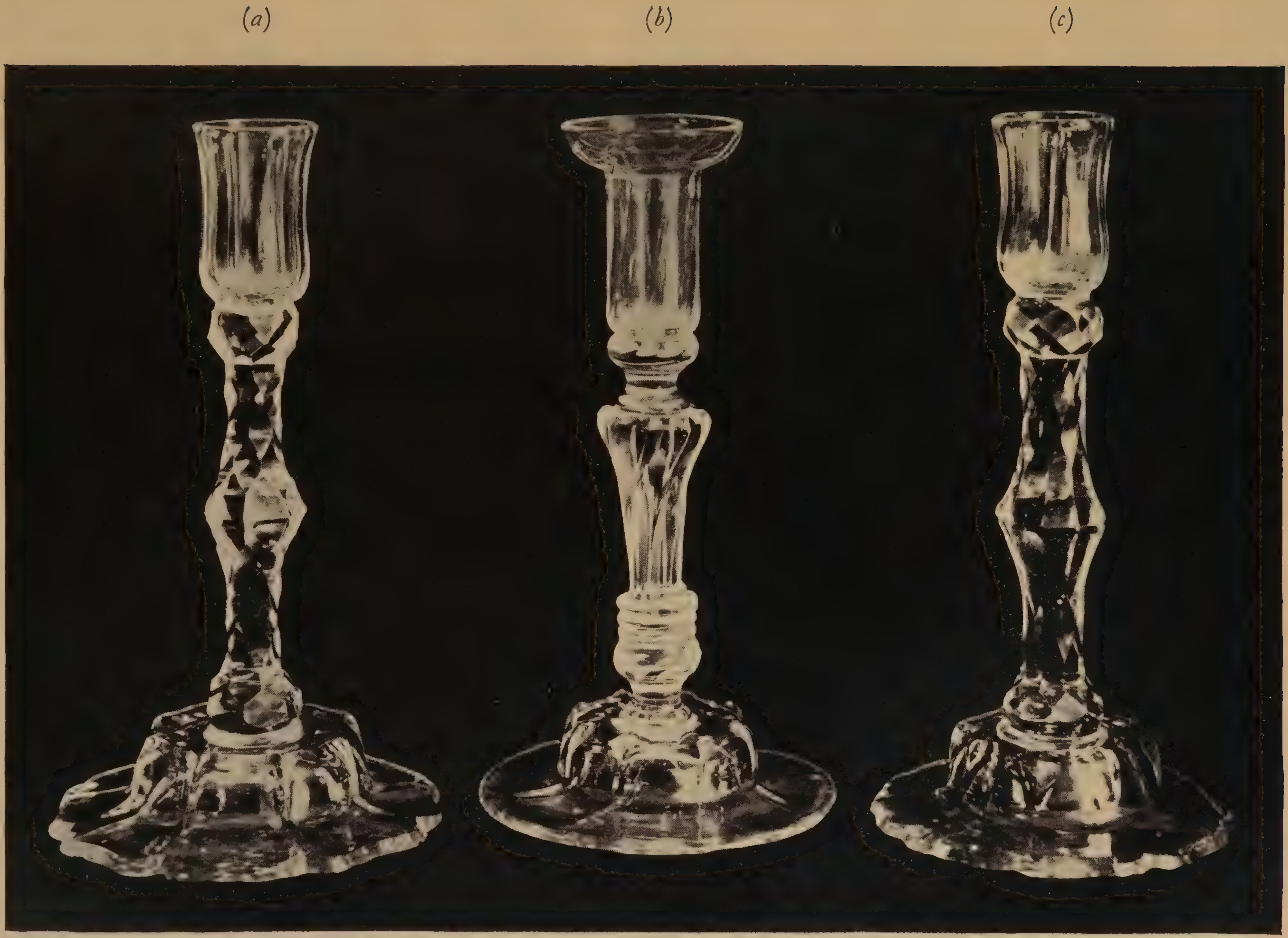


(*a*) This shape is erroneously called the "Kit-Kat" shape, from the belief that it was used by the Kit-Kat Club. The problem of making the simple baluster serve for a long stemmed-glass is here gracefully solved by combining it with a drawn stem. *cf.* Fig. 14 (*d*). About 1710-15.

(*b*) Goblet with rounded-funnel bowl and button stem. About 1715-20.

(*c*) Later firing (i.e. toastmaster's) glass with enamel-twist stem. About 1740-50.

FIG. 16

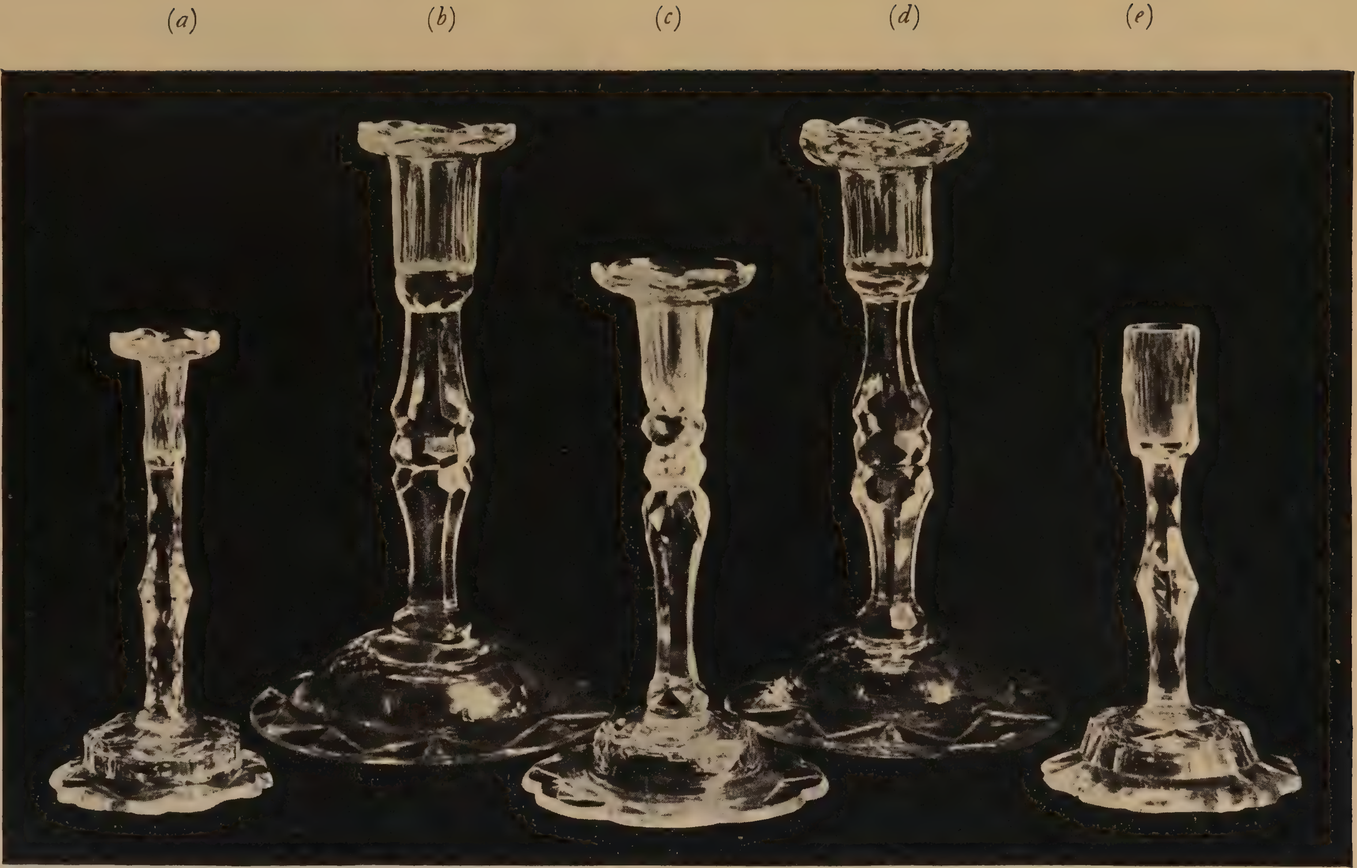


Candlesticks : Middle of 18th Century

(*a*) and (*c*). Note domed foot with scalloped rim (*cf.* p. 19), and diamond-faceted stem. The latter shows the last vestiges of the baluster. (*cf.* p. 17 and Fig. 17.)

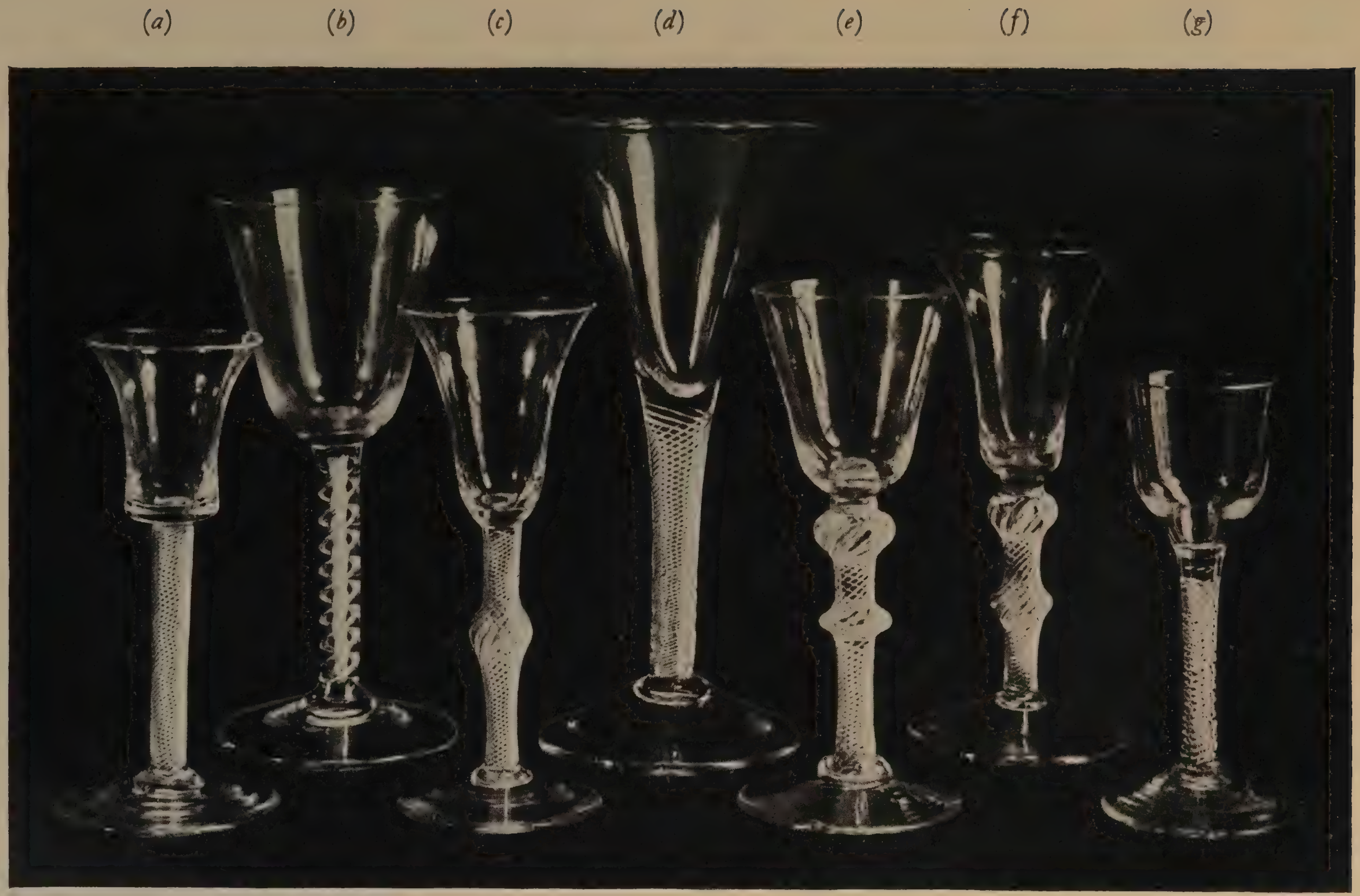
(*b*) Note here radial ribs on the foot as in (*a*) and *cf.* Fig. 14 (*a*). Here is again a form of the "Silesian" stem, but now [moulded in spiral ribs.

FIG. 17

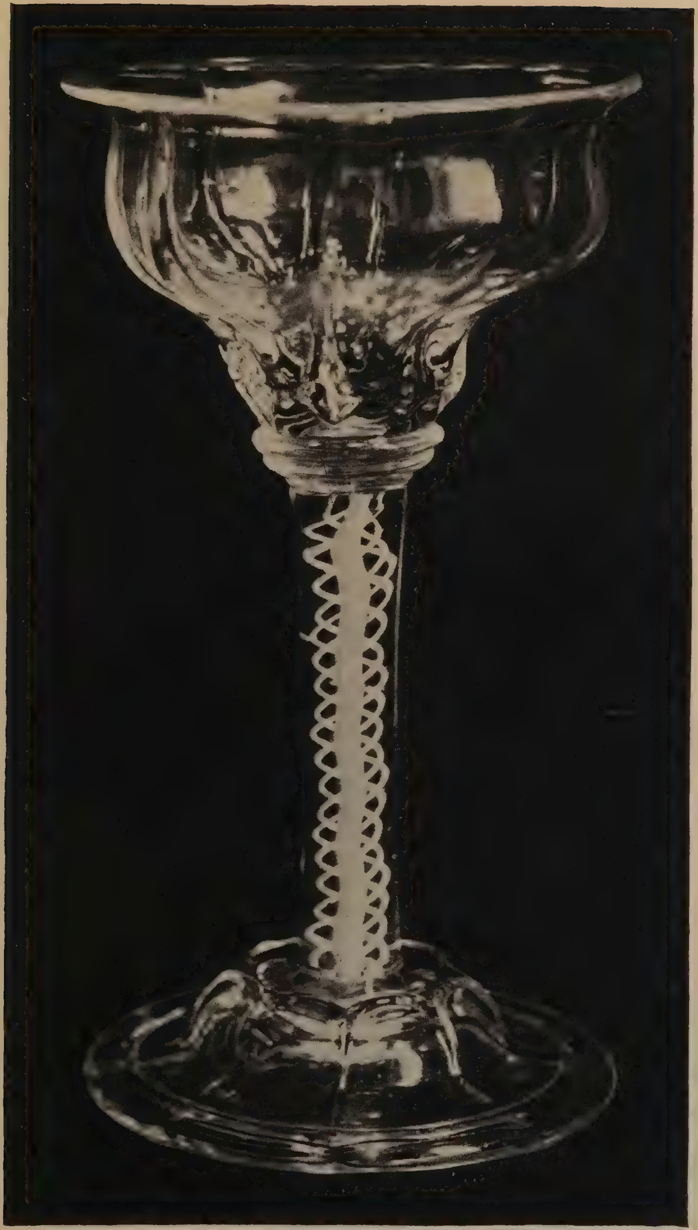


Candlesticks with cut decoration; middle of 18th century. The stems of (*b*) (*c*) and (*d*) have diamond facets combined with vertical flutes and therefore date from about 1770; (*a*) and (*d*) are a little earlier. Note the scalloped rims of both feet and nozzles, and the survival of the domed foot, which in wine-glasses had almost disappeared at this time; and for the survival of the double baluster form in (*b*) and (*d*) *cf.* Fig. 9 (*b*). For cutting of this type see p. 20.

FIG. 18

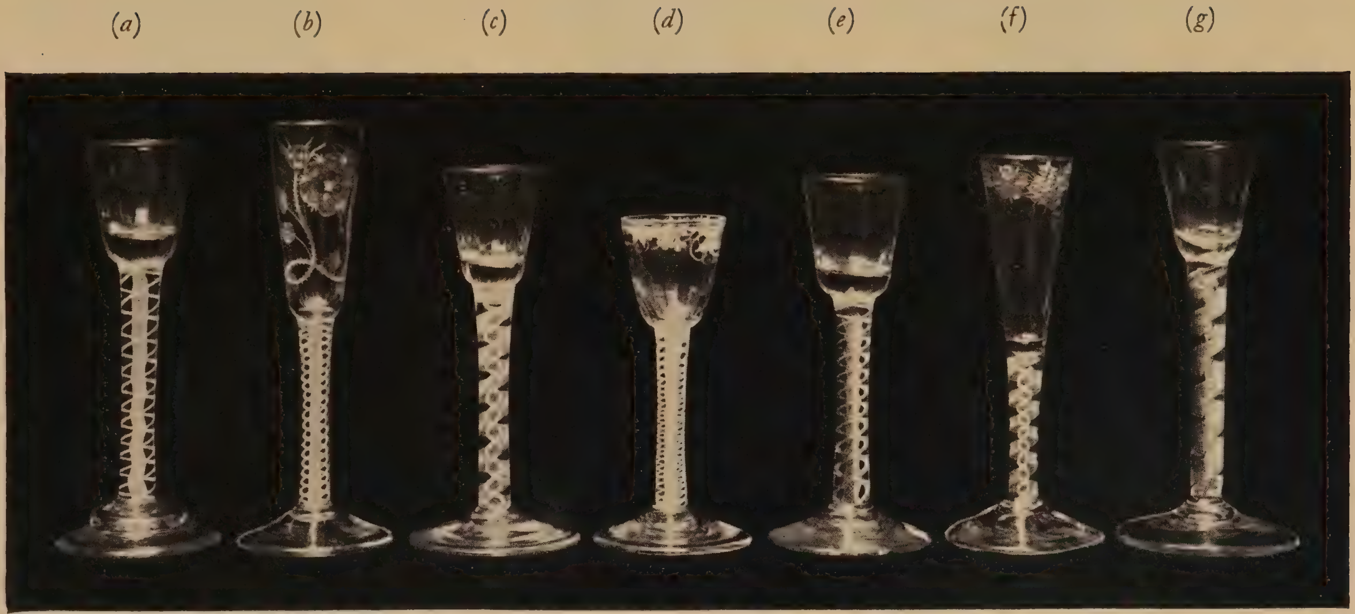


Wine-glasses with air-twist stems, about 1740-50. Note the incurved (German) bowls which still survive in (*a*), (*c*) and (*f*), and the straight-sided bowls which tend to supersede them after 1750. The last vestiges of the baluster-stem appear in (*e*), (*f*) and (*c*). (*b*) has white enamel twists. *cf.* p. 18.



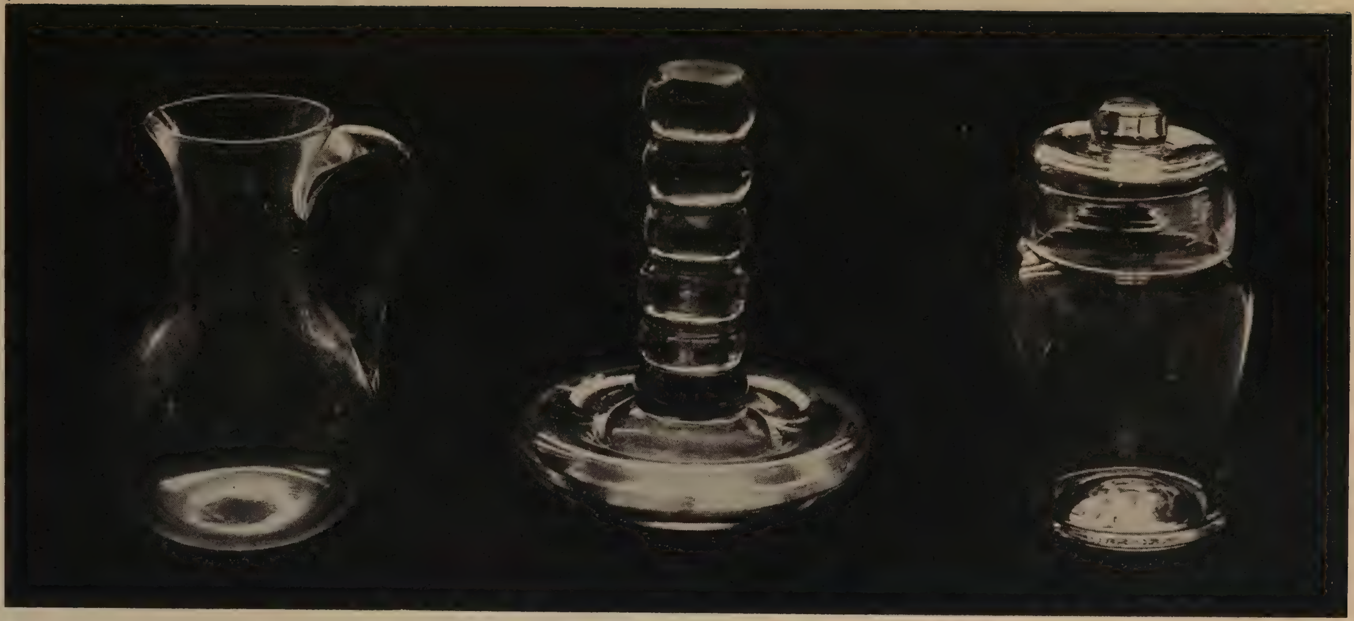
Sweetmeat-glass ("dessert glass"), about 1750. Note the combination of features which belong to different periods, the white enamel-twist with the domed foot, the folded rim and the radial ribs. An early specimen of enamel twist.

FIG. 20



Cordial glasses with white enamel and air-twists, 1750-1770. Note the straight-sided bowls and the ale-glass bowls in (*b*) and (*f*). The former has the Jacobite rose.

FIG. 21

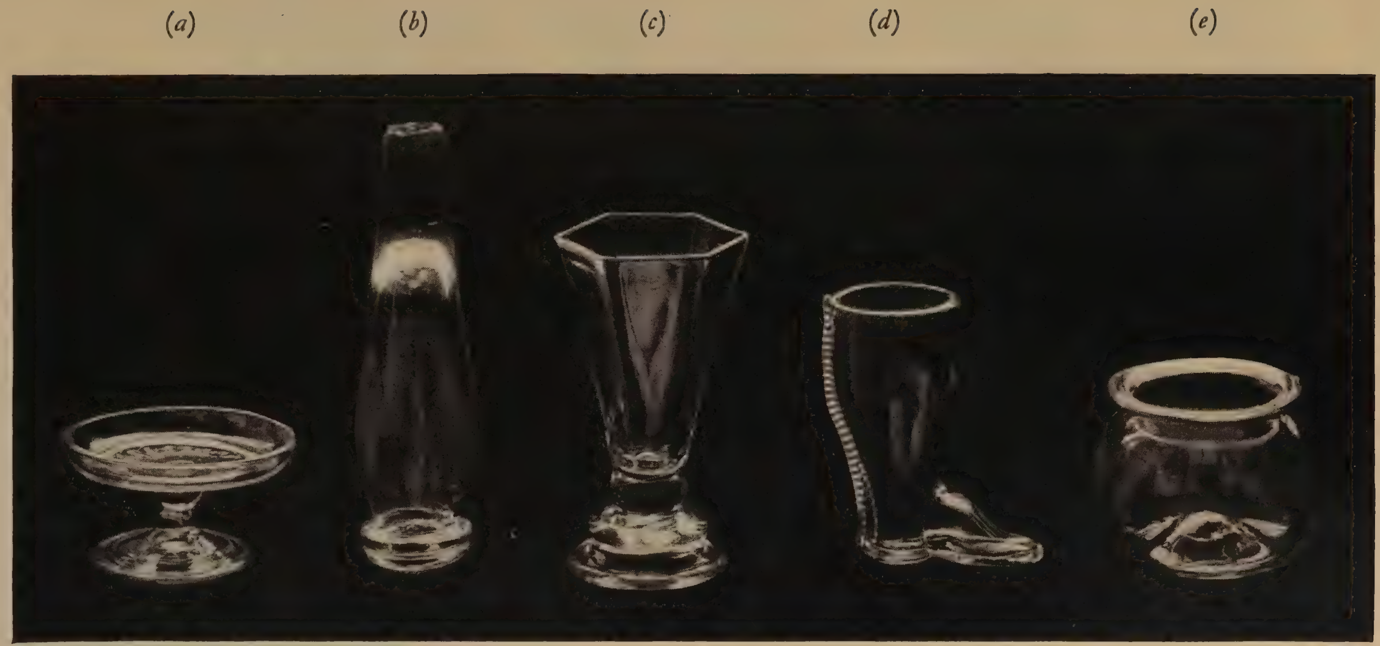


Victoria and Albert Museum

MIDDLE OF 18TH CENTURY

Jug. Chemist's pestle. Honey-jar and cover.

FIG. 22



Victoria and Albert Museum

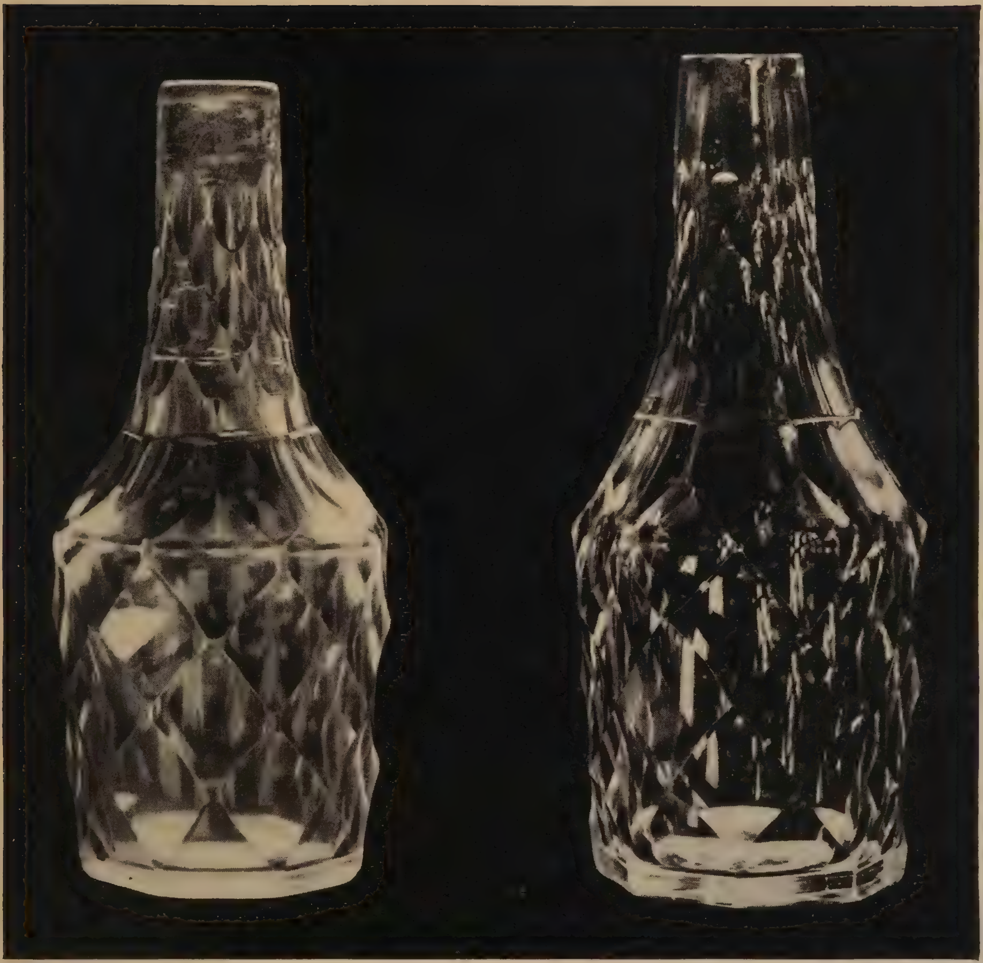
MISCELLANEOUS GLASSES

(*a*) Patch-stand, early 18th century. (*b*) Wig-rest, first half 18th century. (*c*) Hexagonal jelly-glass, middle of 18th century.

(*d*) Glass made in 1763 in derision of John Stuart, 3rd Earl of Bute (1714-92), a venal and incompetent politician. He was attacked by Wilkes in the *North Briton*, and after Wilkes' trial in 1763 a jackboot and a petticoat were burnt by the mob in token of Bute's too great intimacy with Augusta Princess of Wales.

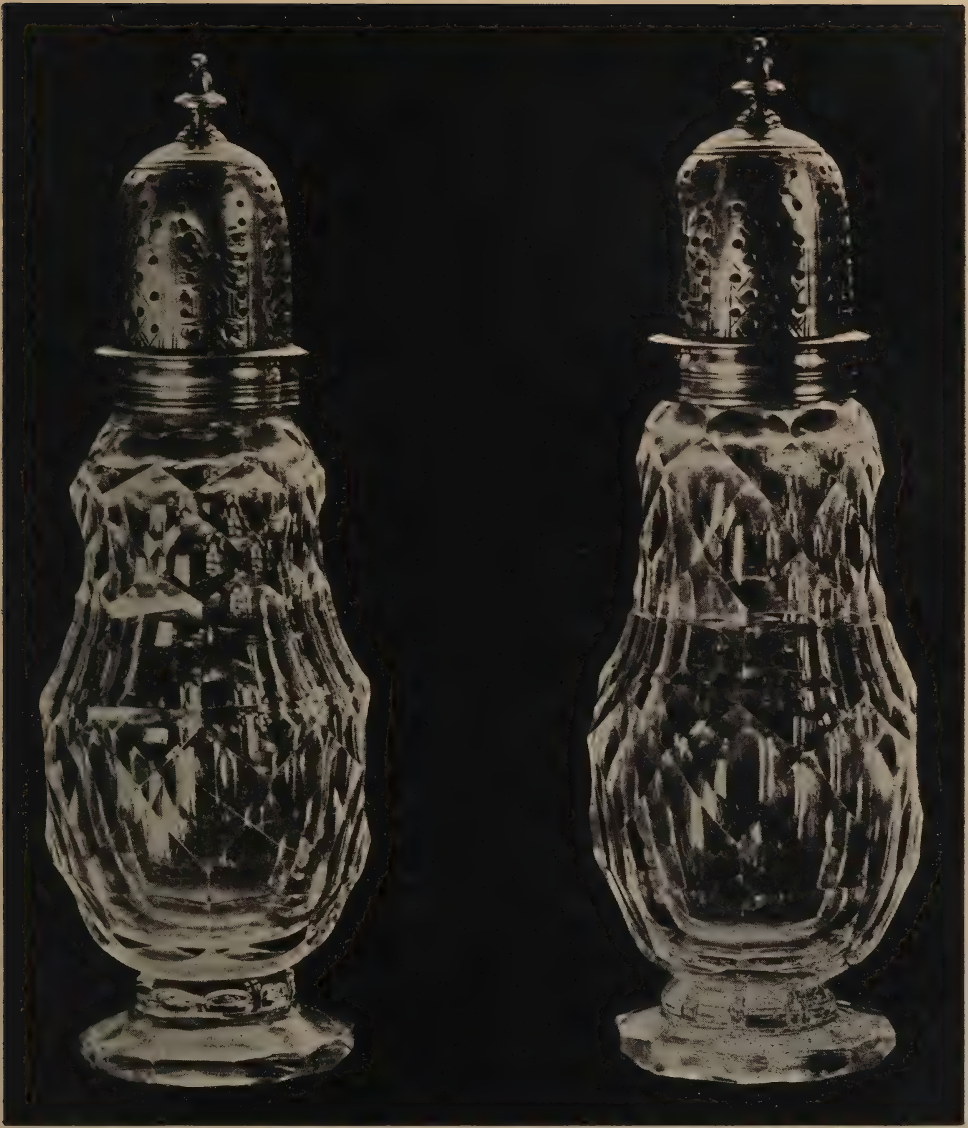
(*e*) Bowl, middle of 18th century.

FIG. 23



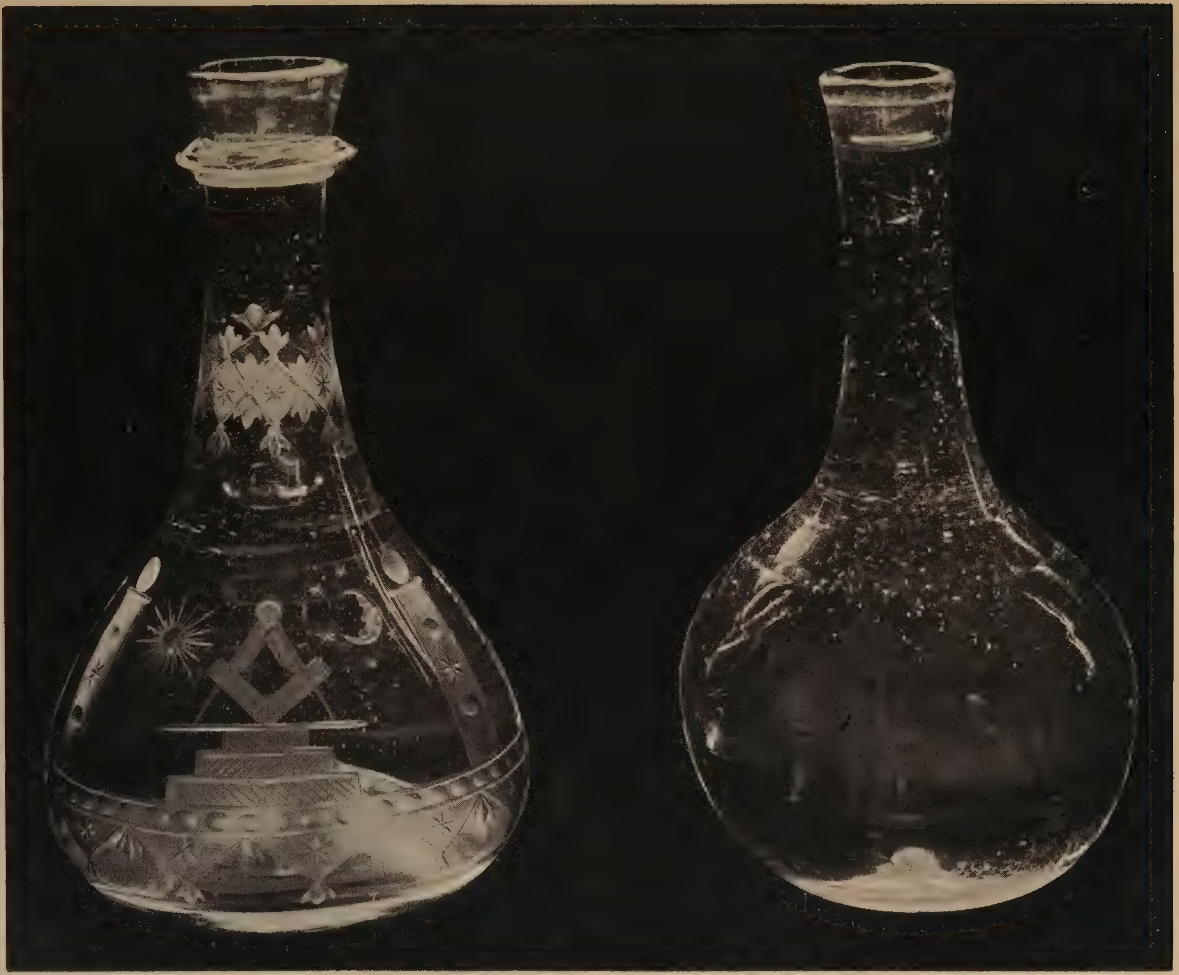
Mrs. Baker

Cruet-bottles, about 1760-1770. Note mallet-shaped body with simple English diamond-cutting and sloping shoulders cut in flutes. Earlier bottles of this type have shorter bodies and square shoulders.



Mrs Baker

Pair of casters with silver mounts, about 1760-70 ; the hall-mark is illegible. Note the simple English diamond-cutting.



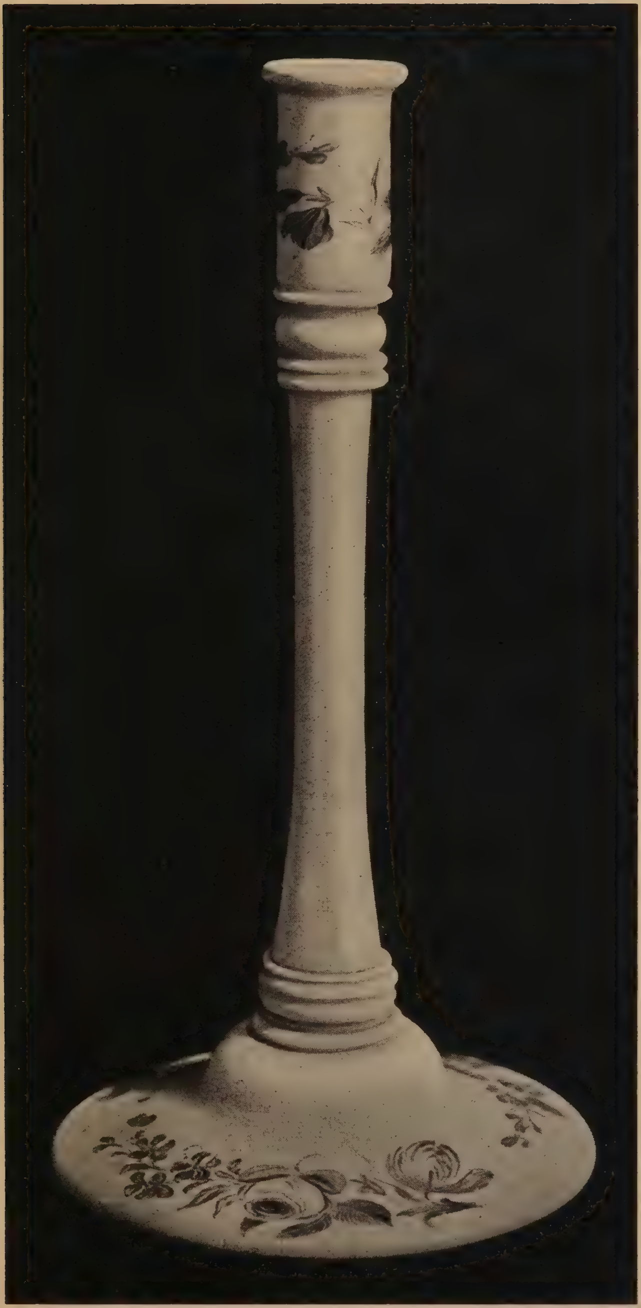
(a) (b)

Mr. C. Kirkby Mason

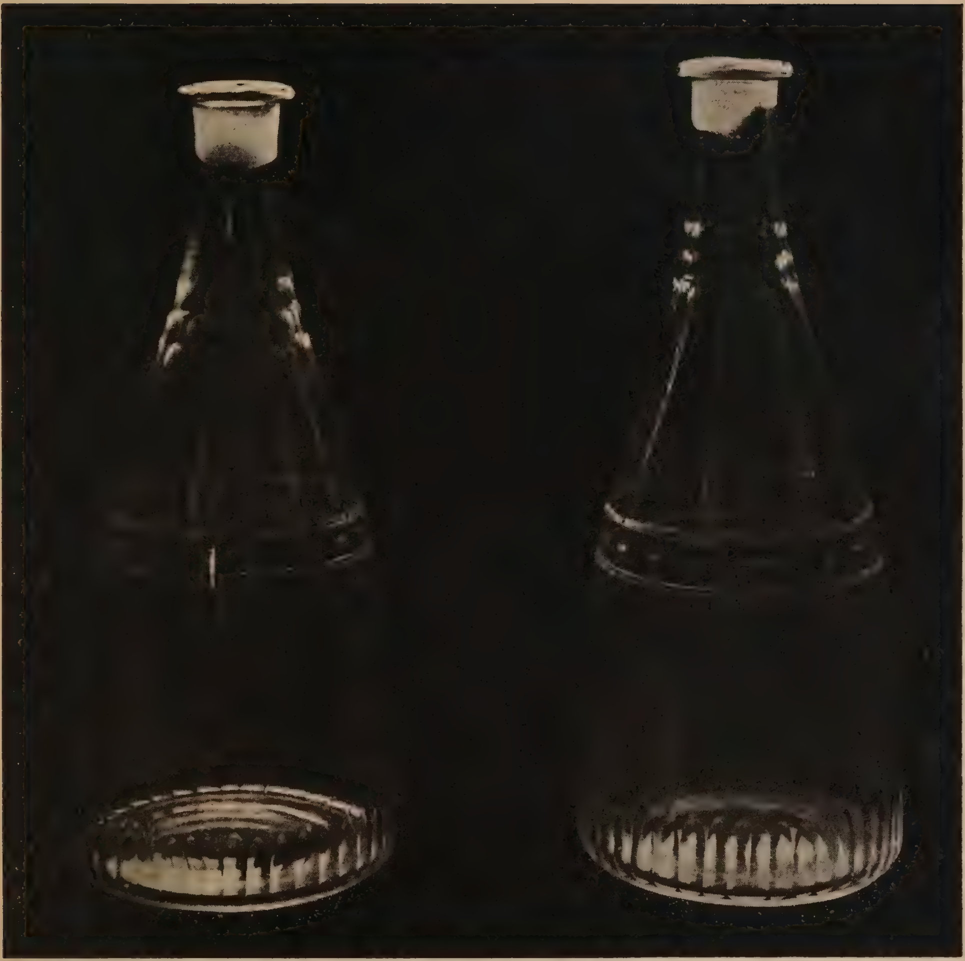
(a) Decanter-bottle engraved with Masonic emblems, about 1760. Note shape and cf. Plate ii.
(b) Bottle with faint horizontal flutings of the type erroneously attributed to Norwich. Probably King's Lynn, middle of 18th century.

FIG. 25

FIG. 26



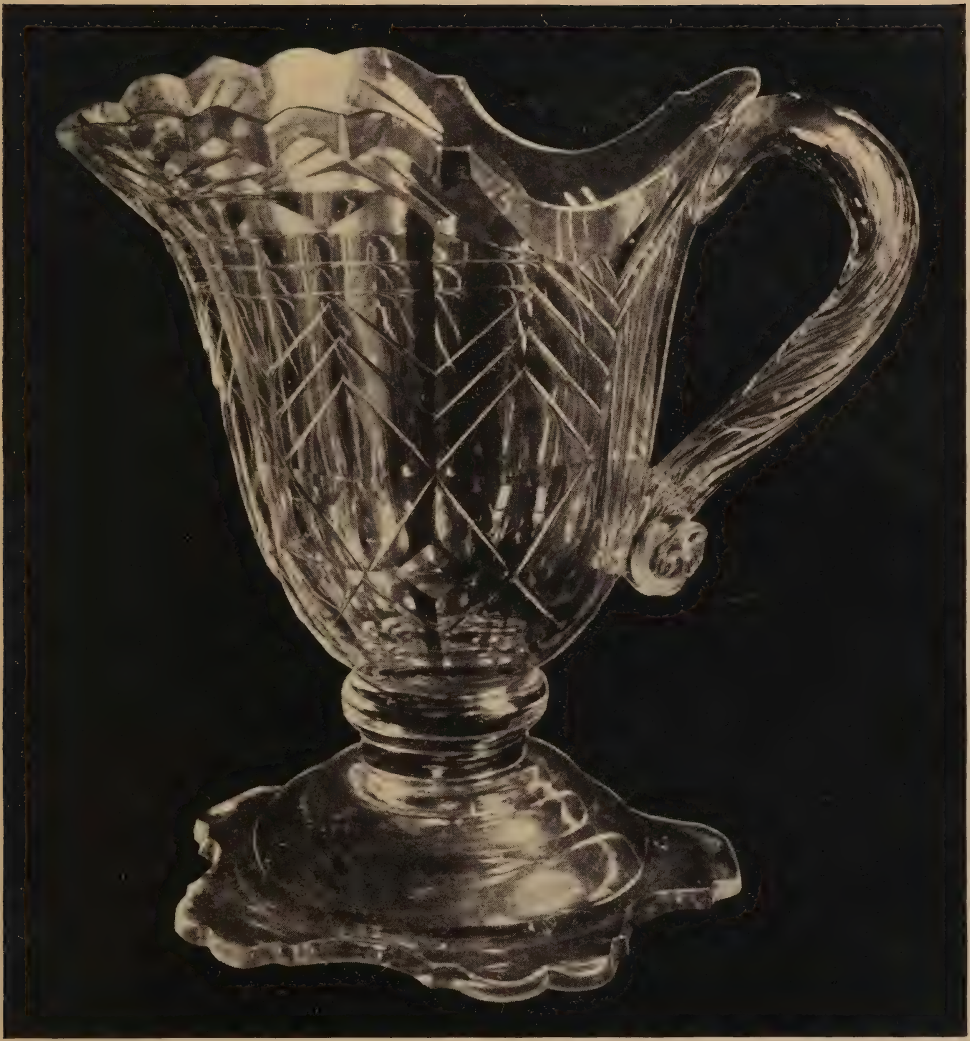
Candlestick of opaque white (tin) glass, made at Bristol about 1760-70, and painted by the Master of Bouquets. The work of this painter is not infrequent on candlesticks of this kind, but there is no ground for identifying him with Michael Edkins.



Victoria and Albert Museum

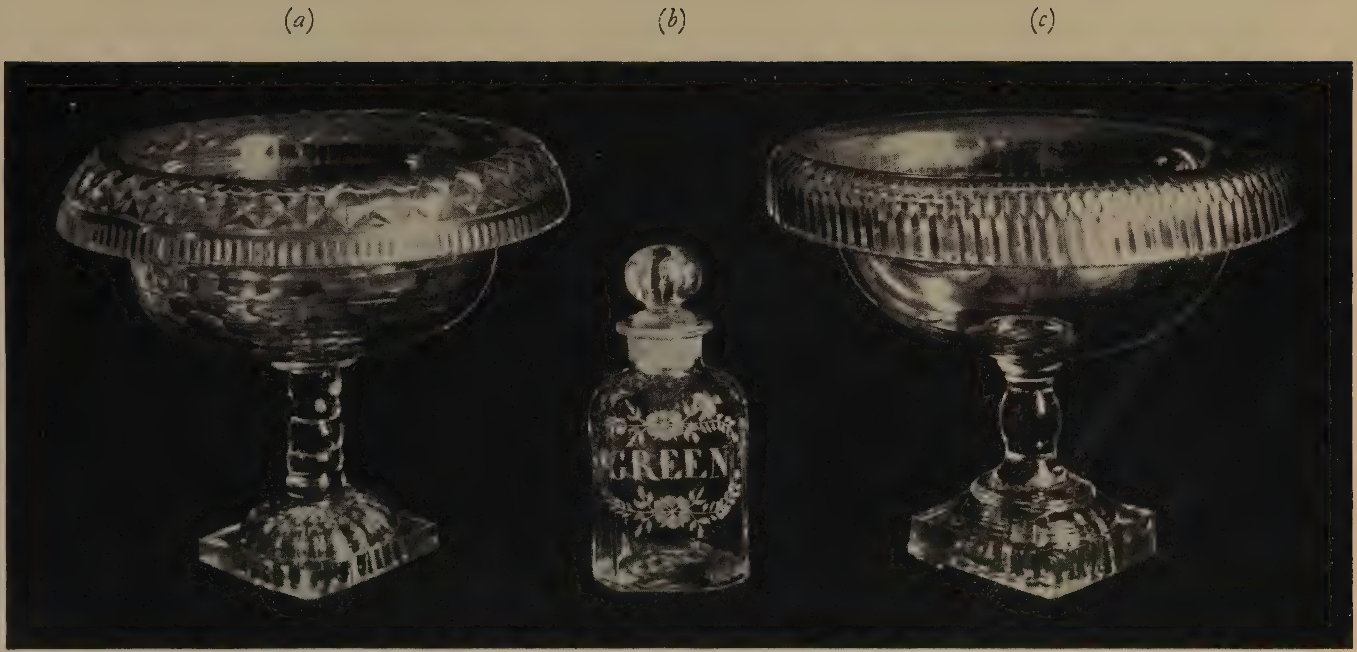
Pair of "taper" decanters, about 1770. Note the band of fish-scale cutting round the neck, and *cf.* Plate ii.

FIG. 28



Cut-glass jug, late 18th century. Note scalloping of rim and foot and vesica-cutting round the body. Possibly Cork Glass Company.

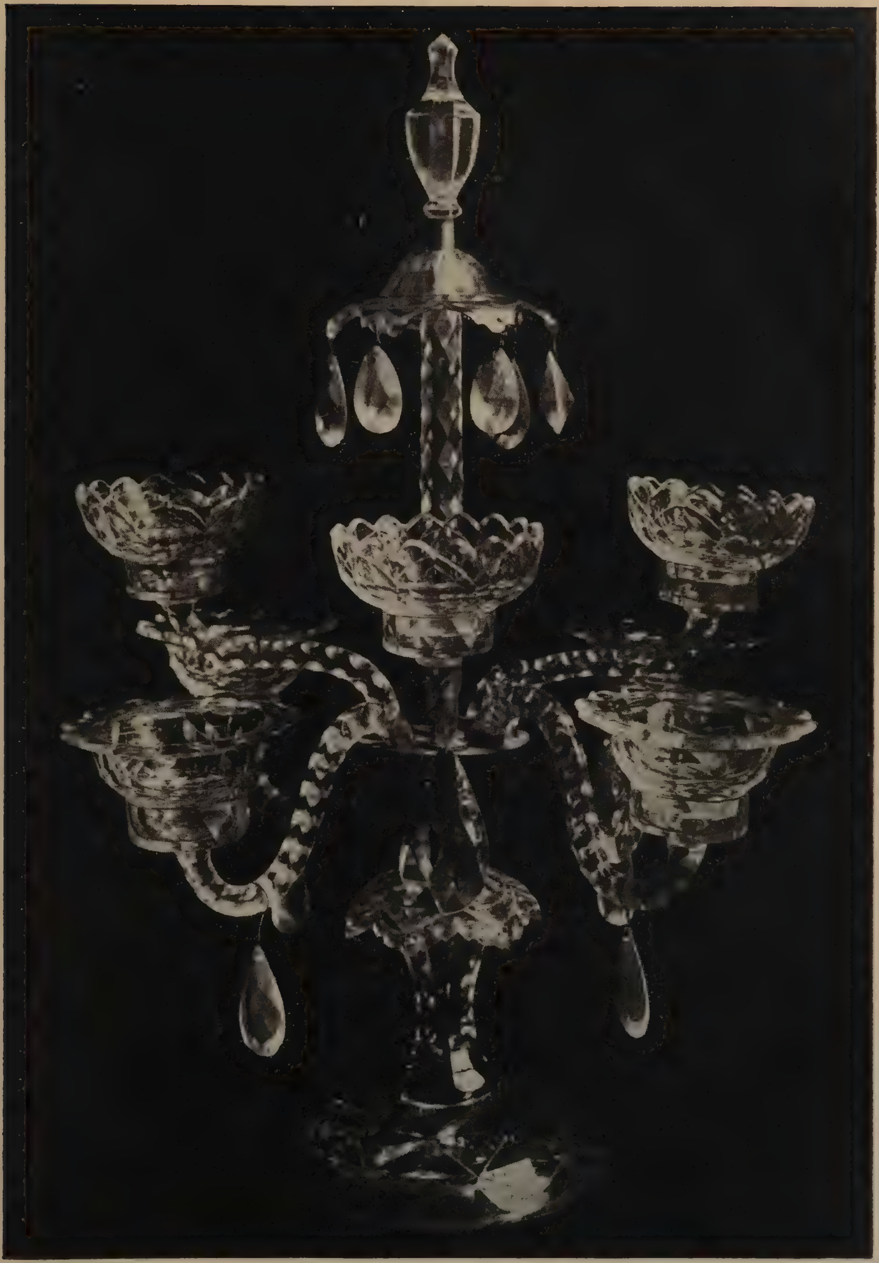
FIG. 29



(*a*) Salad-bowl, showing the influence of the classical mannerism ; late 18th or early 19th century. Note the square foot which does not appear before *c.* 1775 and the convex diamonds of the rim.

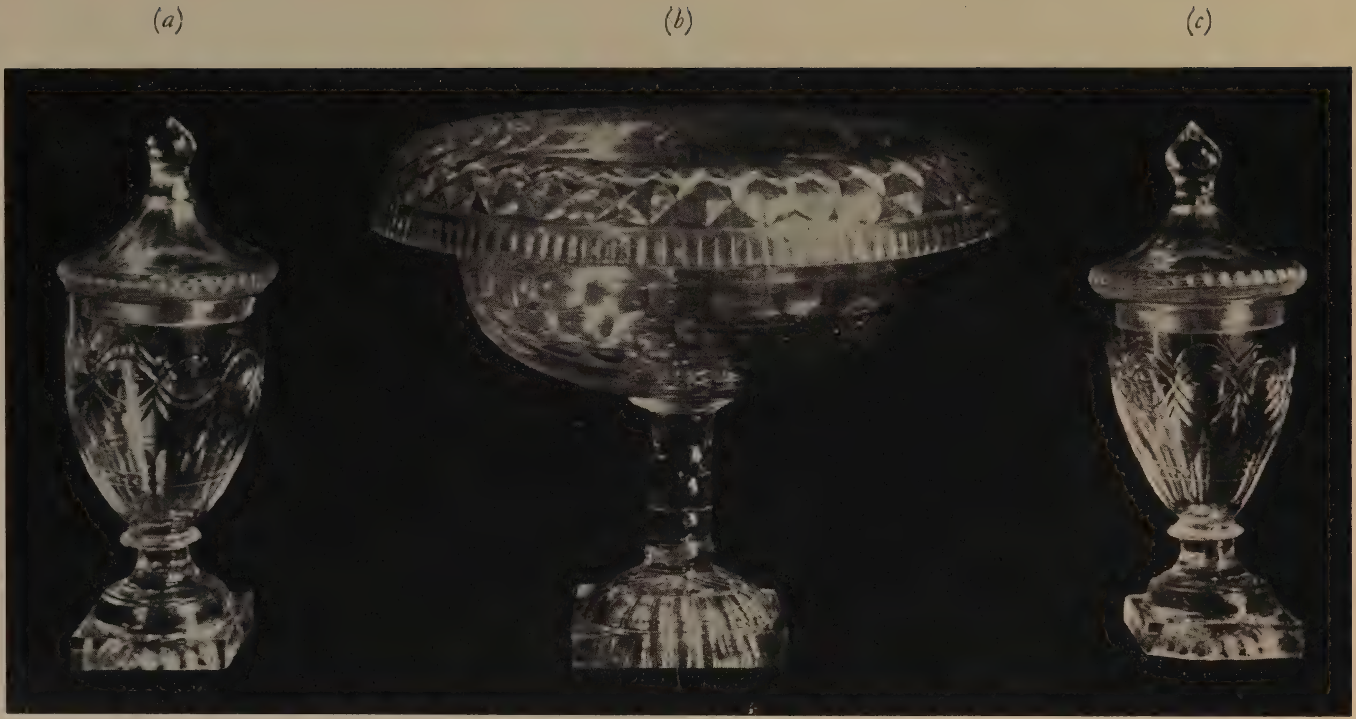
(*b*) Tea-caddy, about 1760. *cf.* Plate i.

(*c*) As (*a*). Note the alternate prismatic cutting of the rim.



Epergne of cut-glass, late 18th century. *cf.* p. 26.

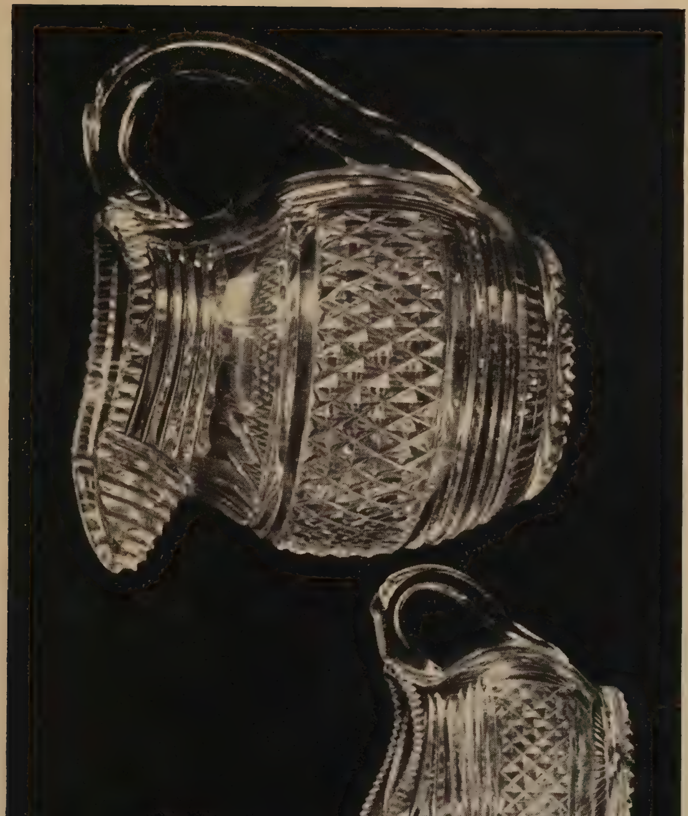
FIG. 31



(*a*) and (*c*) Pair of pickle-jars showing the influence of the classical mannerism, probably Cork Glass Company or Waterloo Company, Cork. Note vesica-cutting and splits, and *cf.* p. 24.

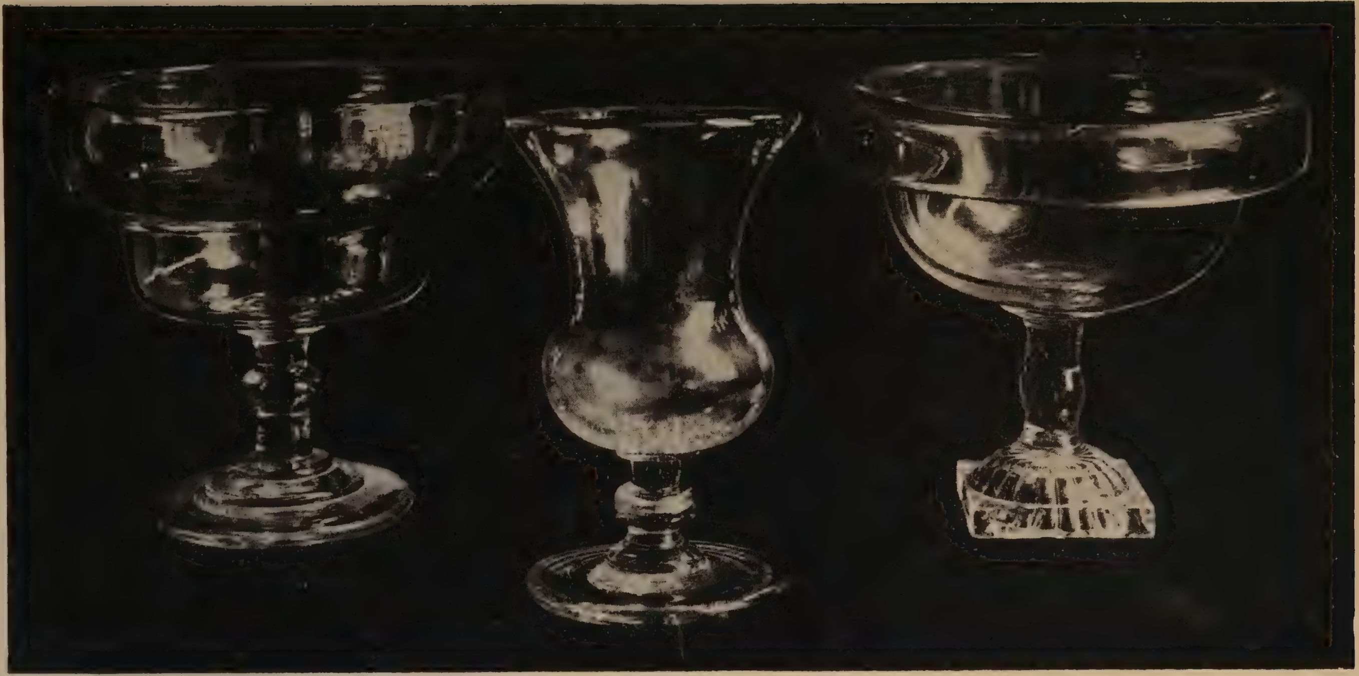
(*b*) Salad-bowl, late 18th century.

FIG. 32



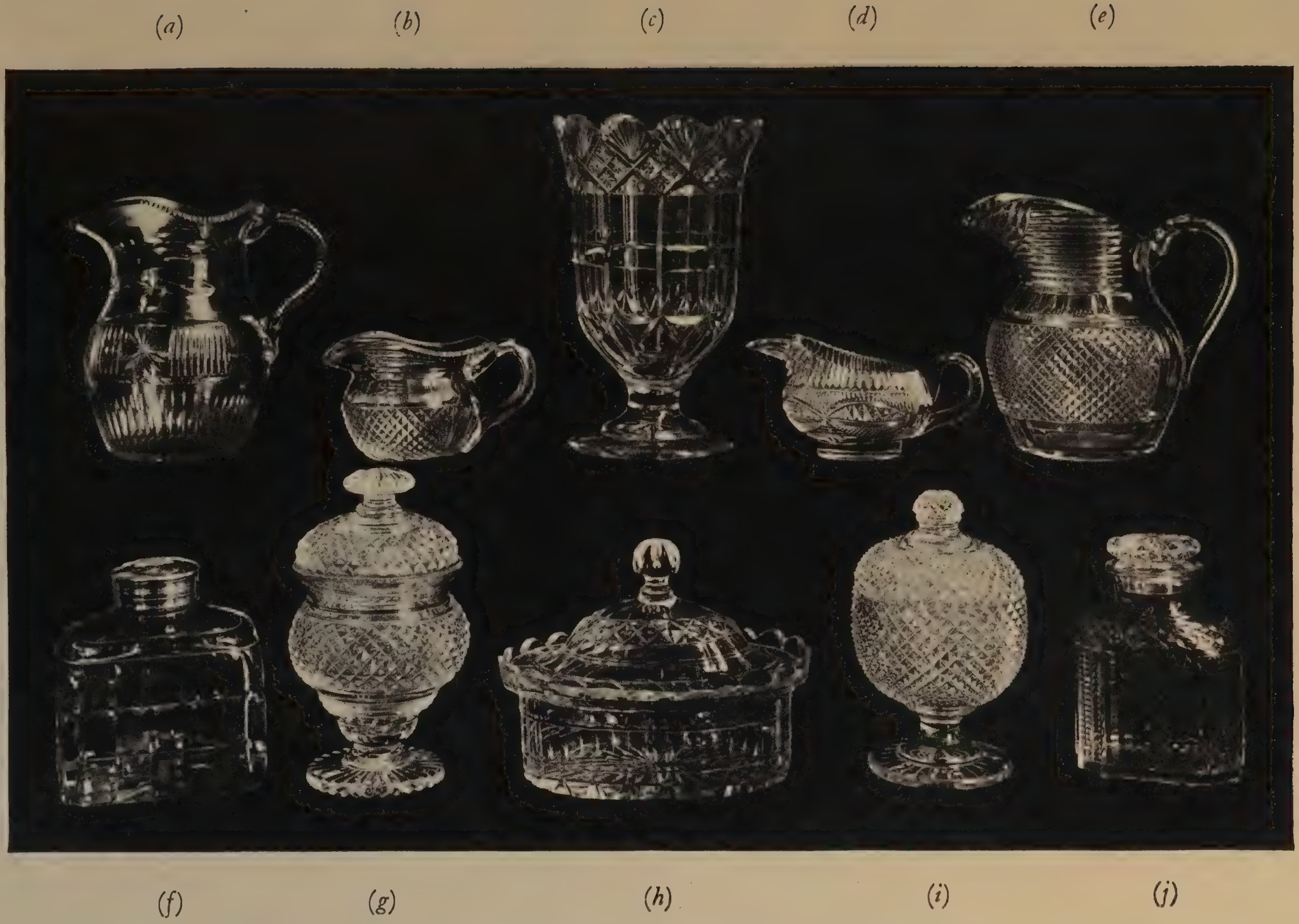
Cut-glass jugs, perhaps Waterford ; early 19th century.
Note the field of nailhead diamonds in each and the horizontal prismatic cutting round the neck

FIG. 33



Three heavy pieces made for cutting but never cut ; end of 18th century.

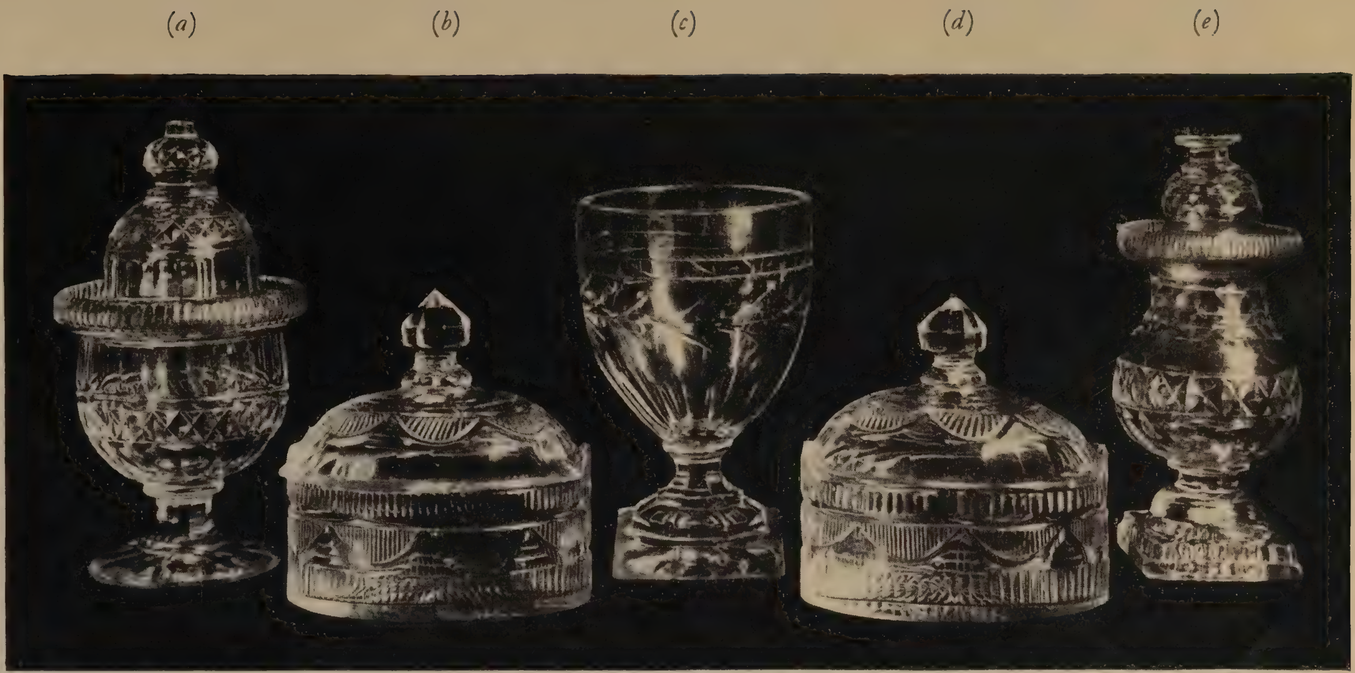
FIG. 34



TYPES OF ANGLO-IRISH GLASS, 1780-1820

(a) Late 18th century. (c) Celery-glass, Waterford, about 1820-30.
(d) Probably Cork Glass Company or Waterloo Company, Cork. Note vesica-cutting.
(b) and (e) Possibly Waterford. *cf.* p. 23.

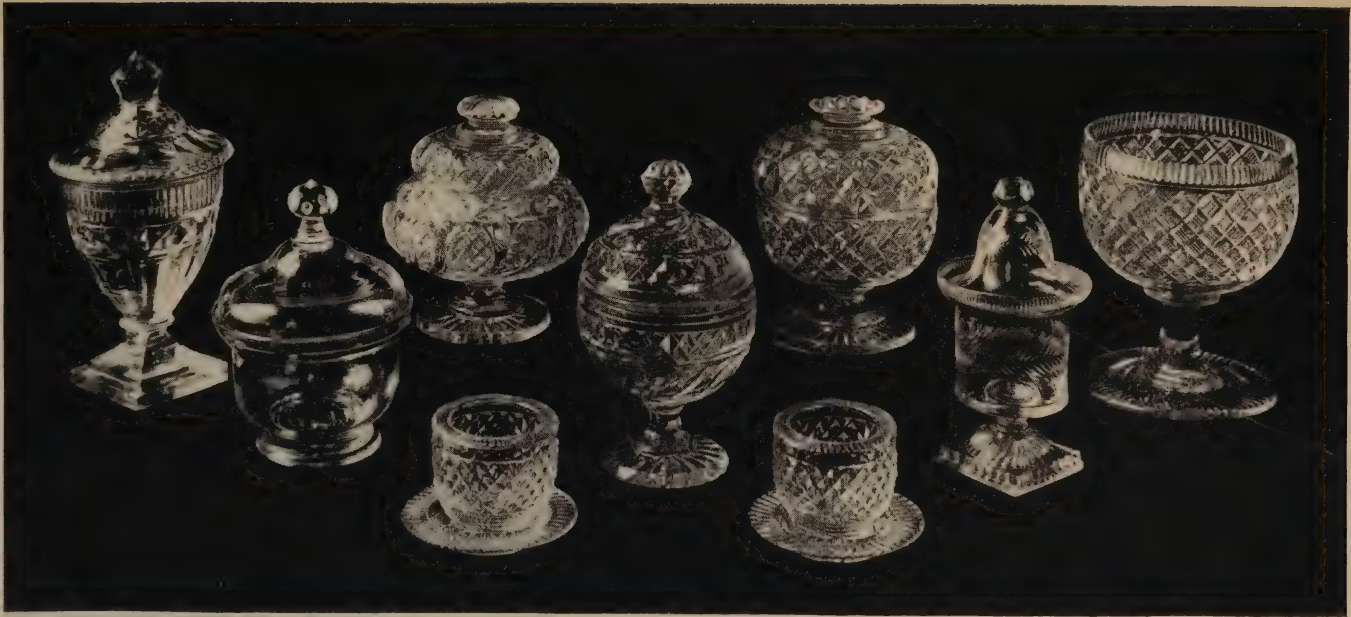
FIG. 35



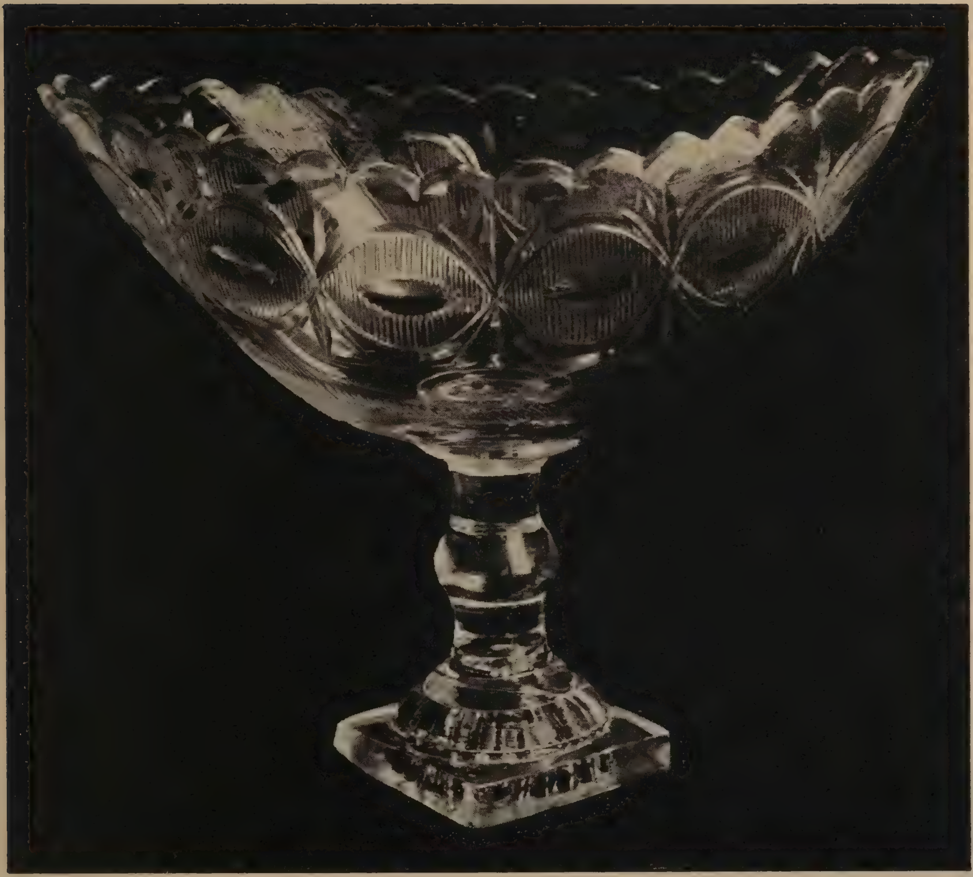
Types of Anglo-Irish Glass, early 19th Century

(*a*) and (*e*) Pickle-jars. (*b*) and (*d*) Butter-coolers. (*c*) Rummer (Germ. *römer*).

FIG. 36

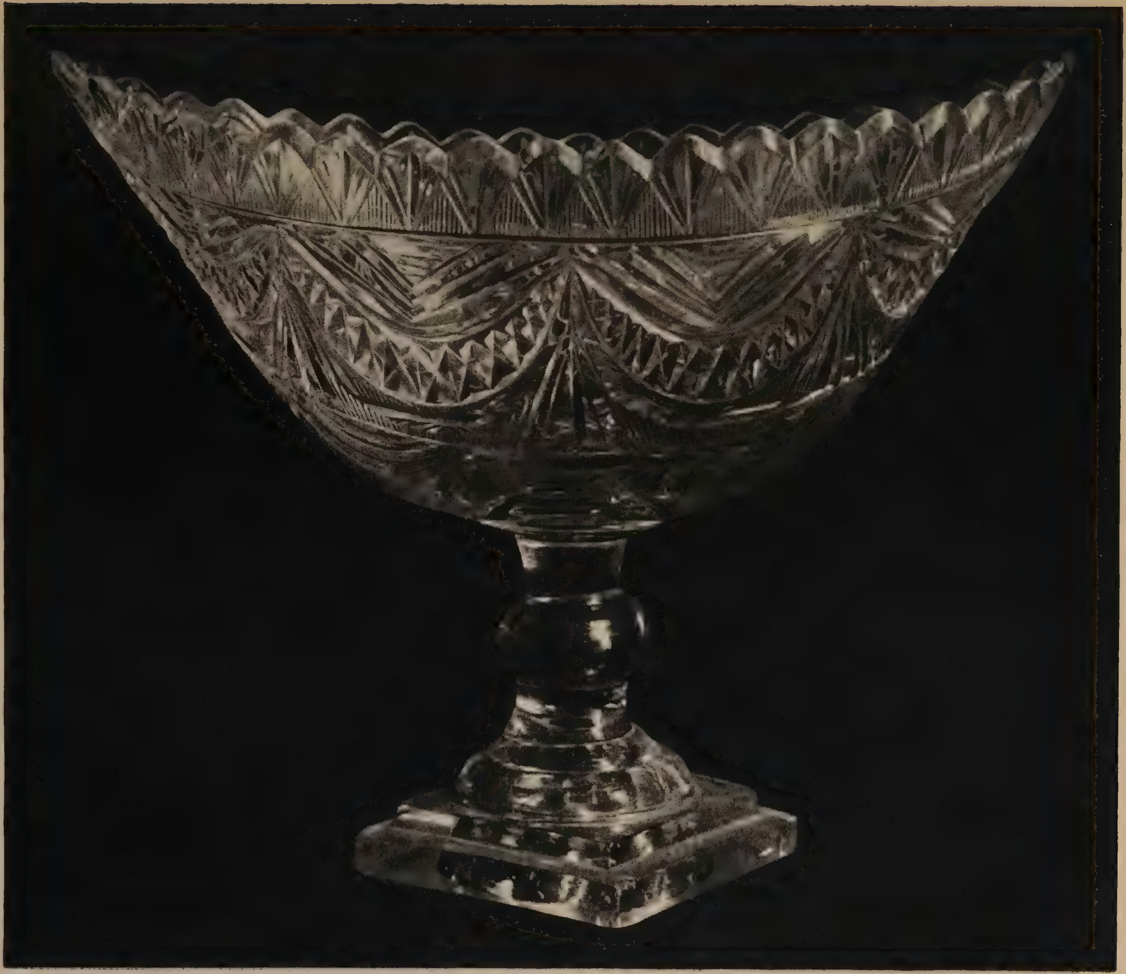


Types of Anglo-Irish glass, early 19th century.



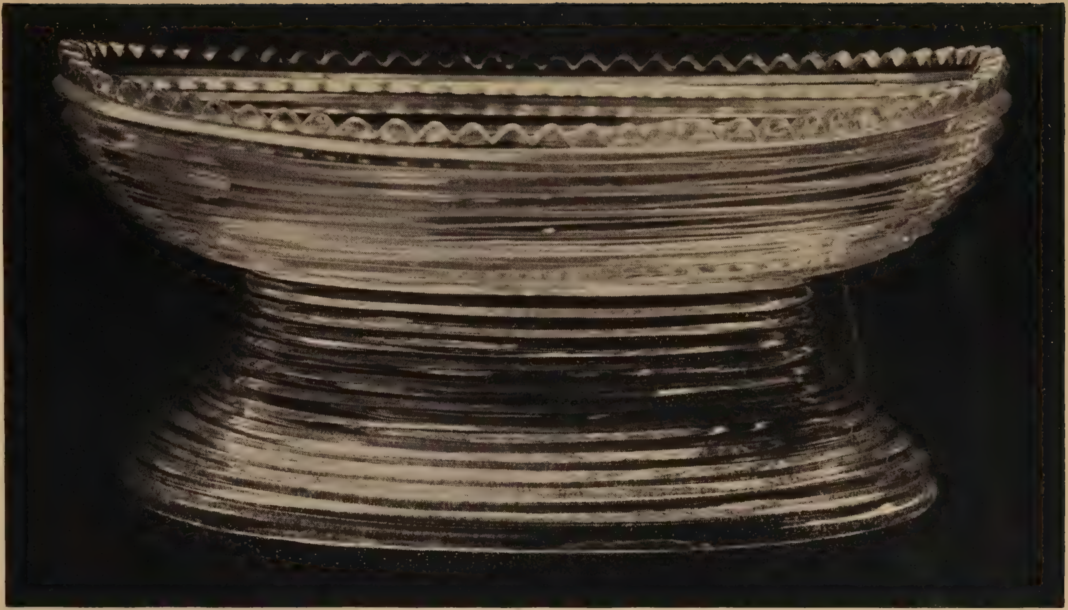
Salad bowl, probably Cork Glass Company or Waterloo Company, Cork ; early 19th century. Note vesica-cutting and splits.

FIG. 38



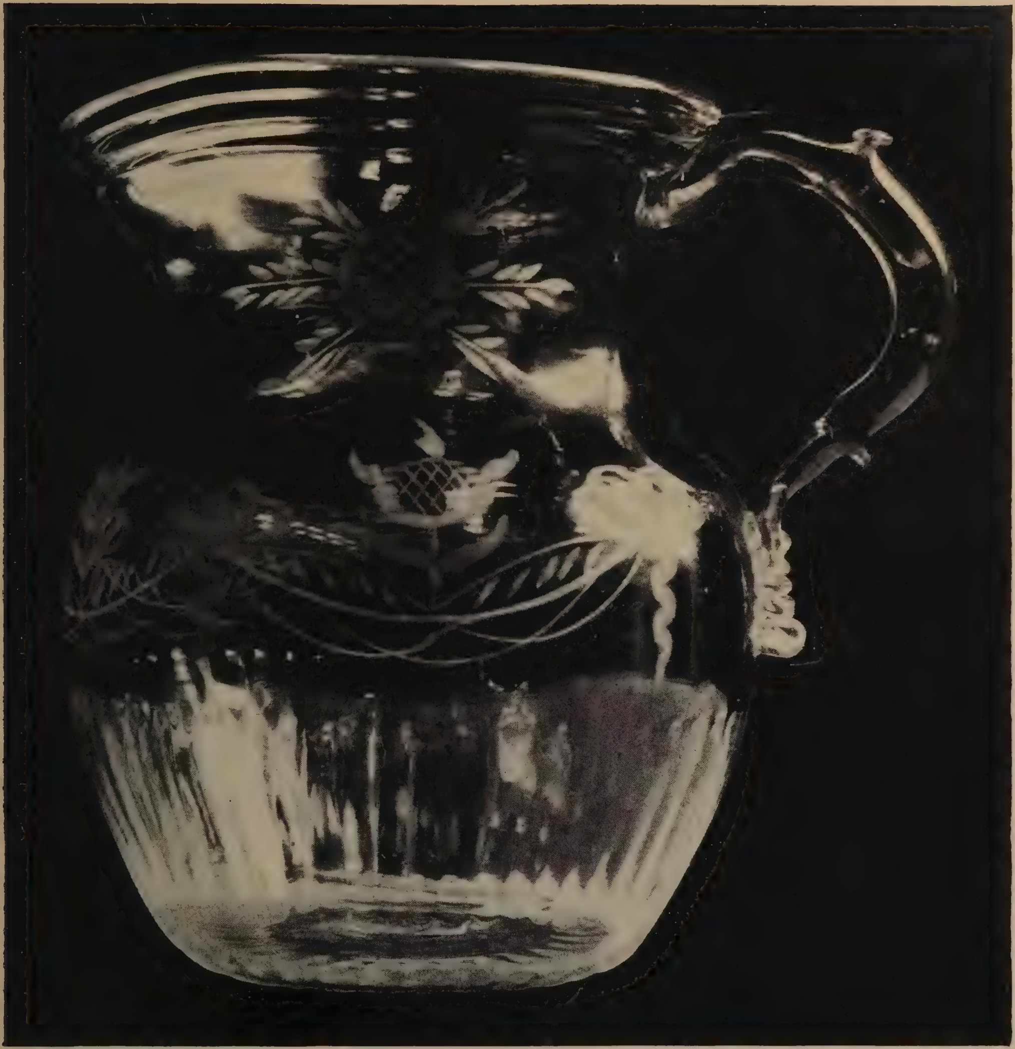
Salad-bowl, probably Cork ; early 19th century. Note the splits between festoons of convex diamonds.

FIG. 39



Mr. M. S. D. Westropp

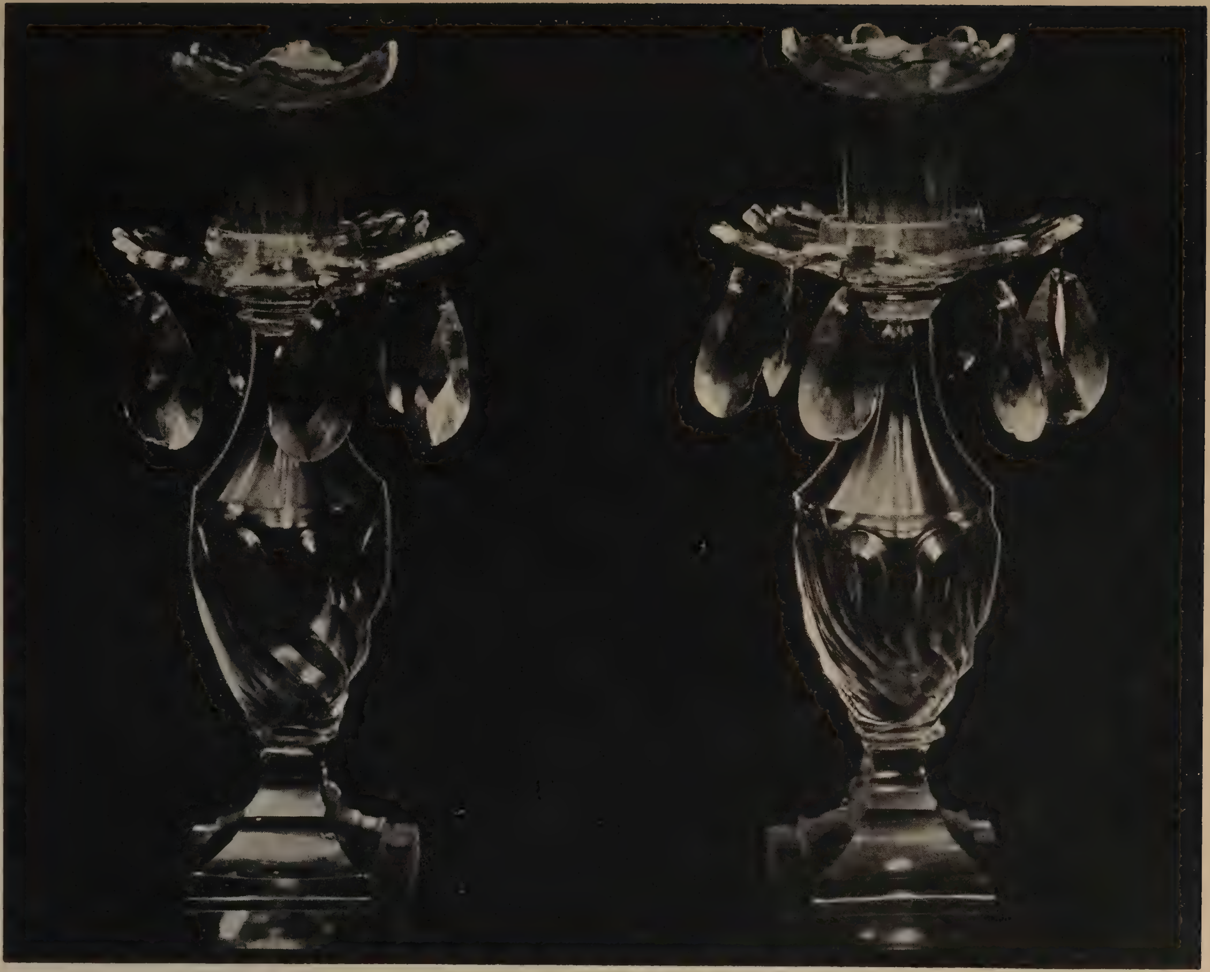
Dish and stand with horizontal prismatic cutting, early 19th century. The stands are sometimes found separated from their dishes and are often described erroneously as "potato-rings."



Mr. M. S. D. Westropp

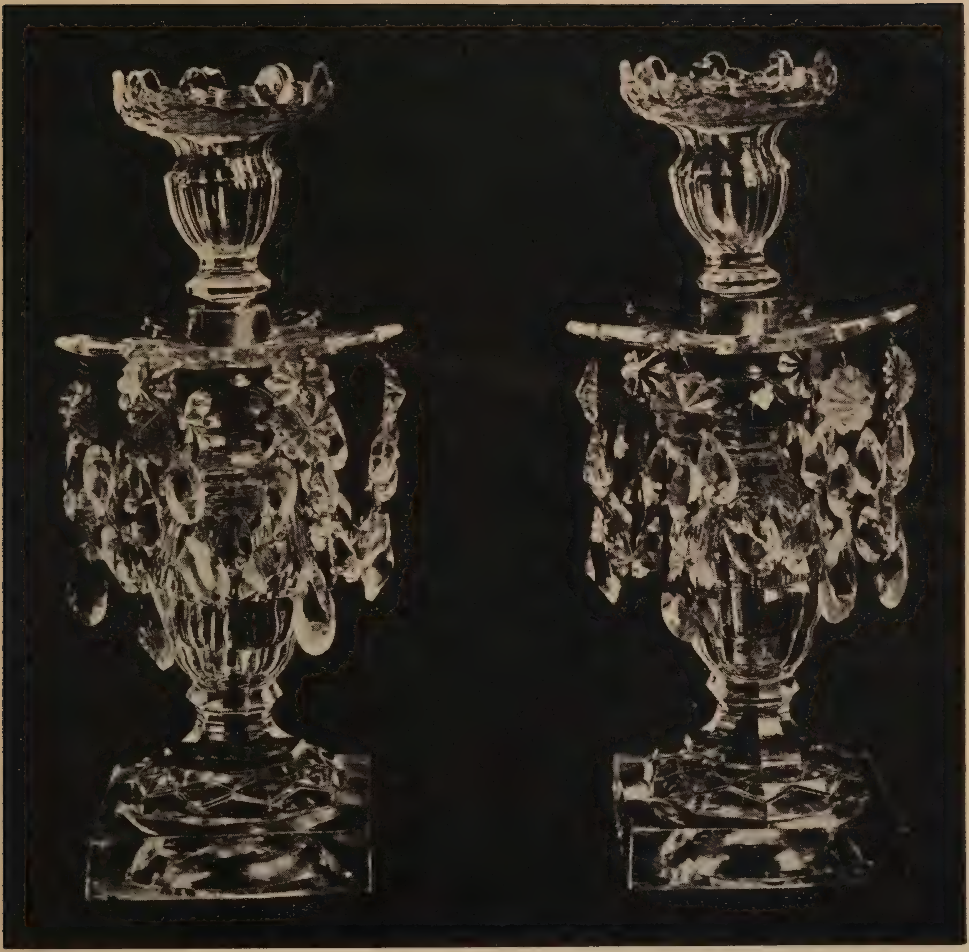
Jug of moulded and engraved glass marked WATERLOO CO. CORK ; about 1830. One of the poorer specimens made after the Excise of 1825 was beginning to be felt ; hence the absence of cutting. The flower and the ribboned festooning are characteristic of the Cork glasshouses. *Cf.* p. 24.

FIG. 41



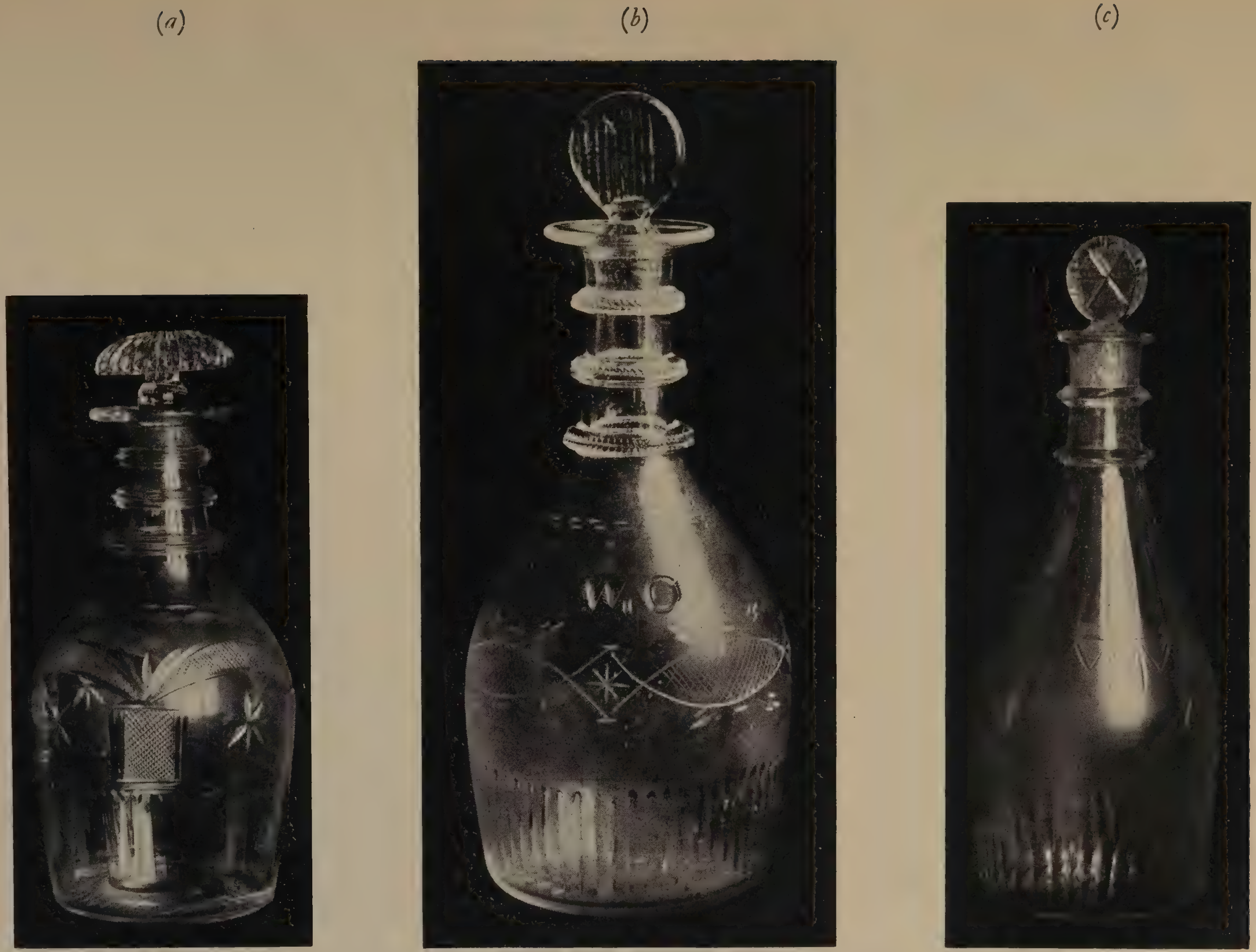
Pair of cut-glass table candlesticks with pendent lustres, about 1830. Classical influence is again apparent in the shape of the stem.

FIG. 42



Pair of cut-glass table candlesticks with pendent lustres, about 1830. *Cf.* previous figure and note the over-elaboration and the loss of design in the last stage of the art.

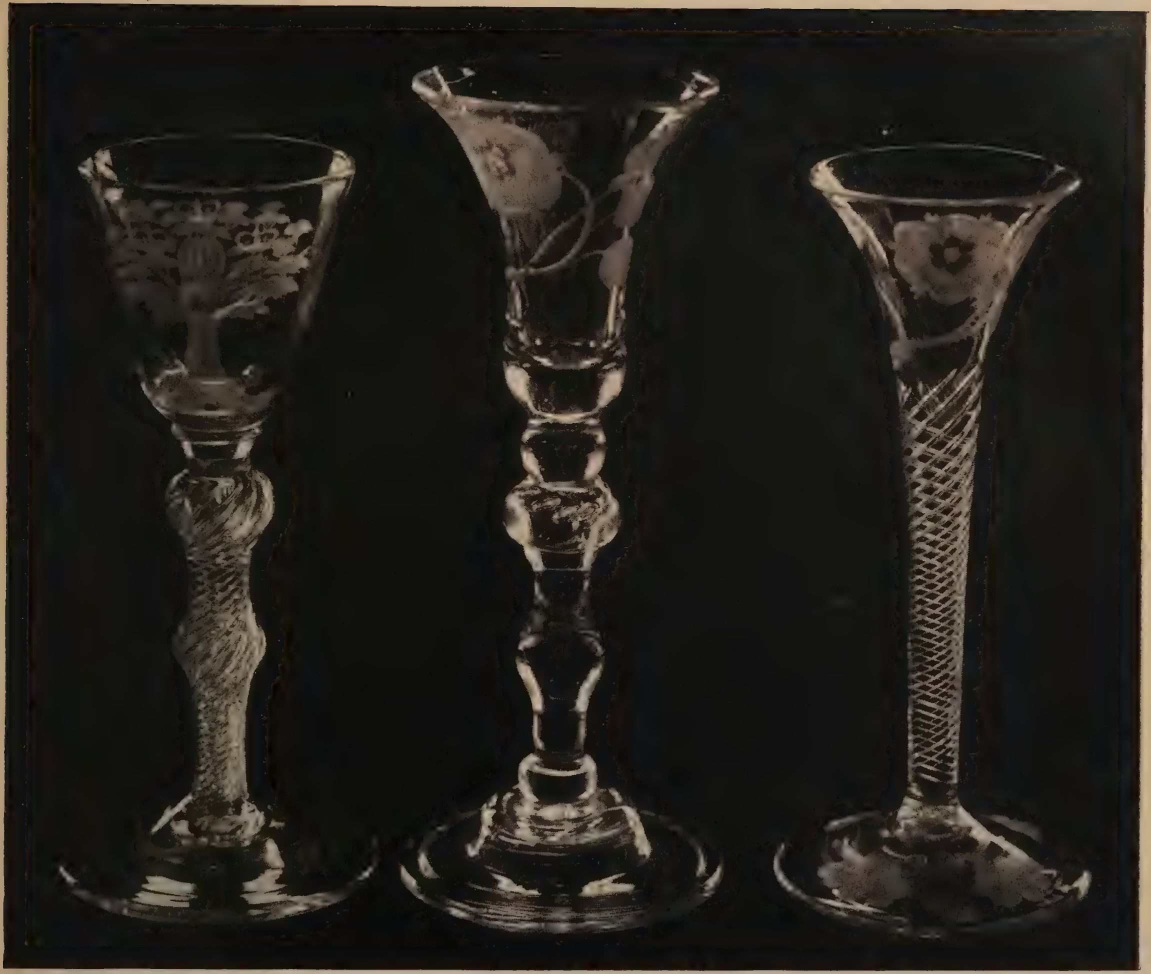
FIG. 43



(a) Decanter marked PENROSE WATERFORD, late 18th century.
(b) Decanter marked WATERLOO CO. CORK, about 1820. Note the rough vesica engraving.
(c) Decanter, probably BELFAST, late 18th century.

Mr. M. S. D. Westropp

(*a*) (*b*) (*c*)



Mr. Hamilton Clements

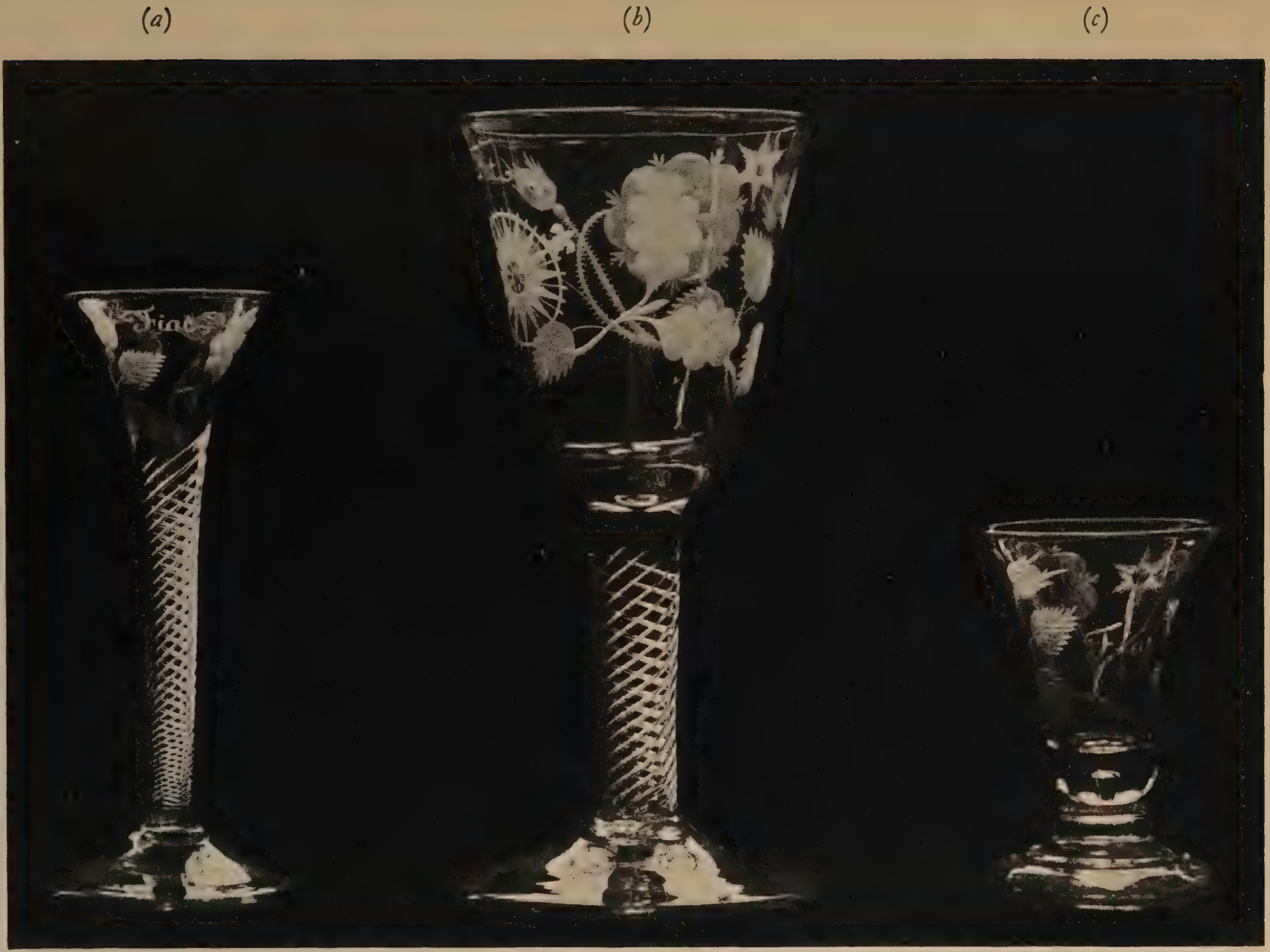
Jacobite Glasses, about 1740-50

(*a*) Charles II hiding in the Boscobel Oak ; the three crowns probably stand for James the Old Pretender, and his sons Charles Edward, and Henry, afterwards Cardinal of York.

(*b*) Note bell-bowl (German), dissolute baluster stem and domed foot ; probably about 1740.

(*c*) Note the motto *Redi* and the oak leaves on the foot. It is not known for which of the Jacobite societies the glasses were made.

FIG. 45



Jacobite Glasses, about 1740-50

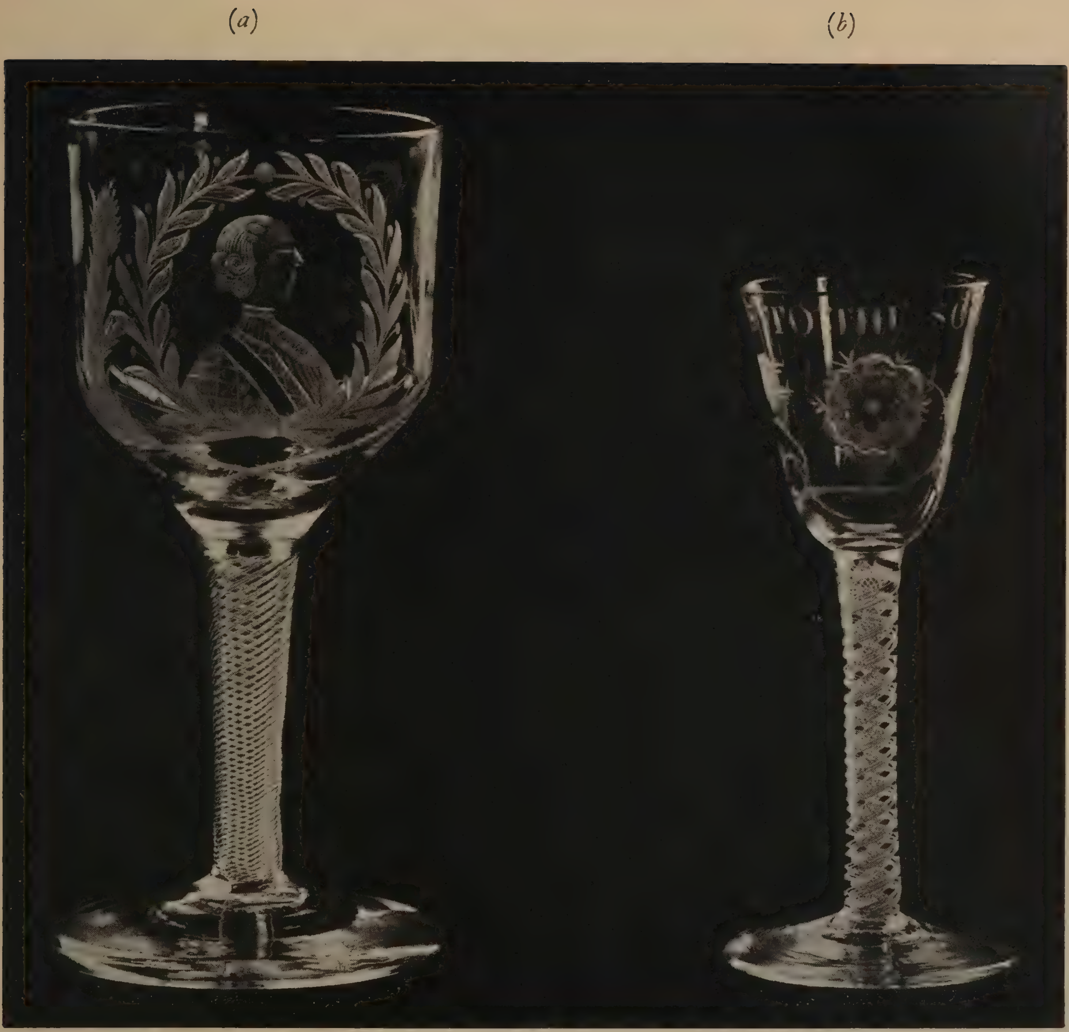
Mr. C. Kirkby Mason

(*a*) Wine-glass with rose and two buds for "James III," Charles Edward Stuart, and Henry Stuart; an oak leaf (the Stuart badge) and the word *Fiat*, the motto of the Cycle Club.

(*b*) Goblet with rose, two buds, star, pair of oak leaves, the word *Fiat* (the motto of the Cycle Club) and a compass pointing towards the star. Made for a Gloucestershire Jacobite Society. The compass stands for the Cycle to which this society was probably affiliated, and points towards the hope of the cause.

(*c*) Firing-glass with rose, two buds, star and the Cycle motto *Fiat*.

FIG. 46



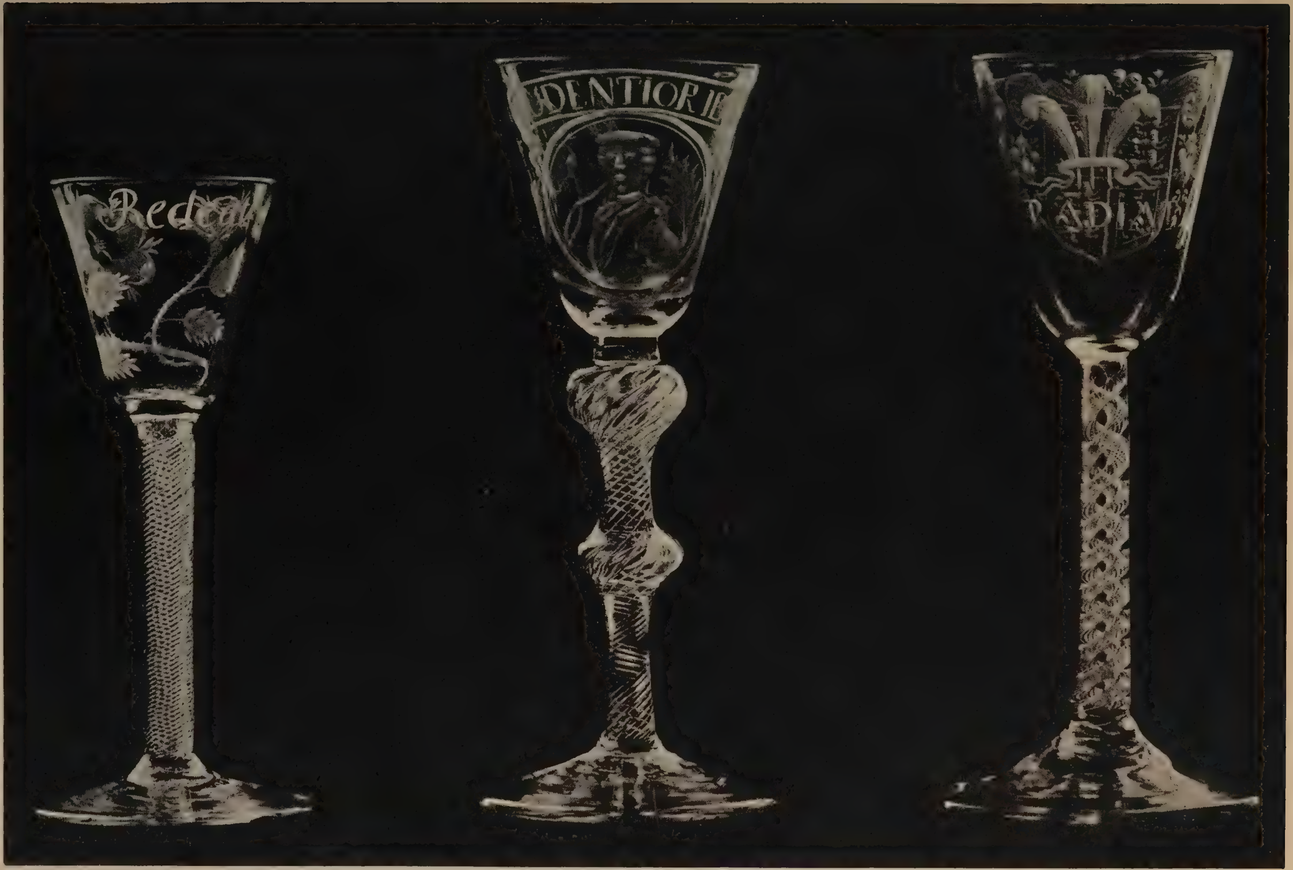
Victoria and Albert Museum (Rees Price Collection)

Jacobite Glasses

(*a*) Goblet with portrait of Charles Edward Stuart, rose, two buds and the Cycle motto, *Fiat*; about 1745-1750.

(*b*) Wine-glass with rose and two buds, and the legend SUCCESS TO THE SOCIETY; probably made for one of the smaller Jacobite societies after 1750, when they had become merely social clubs. The toast is to the society, not to its hero.

FIG. 47



Victoria and Albert Museum (Rees Price Collection)

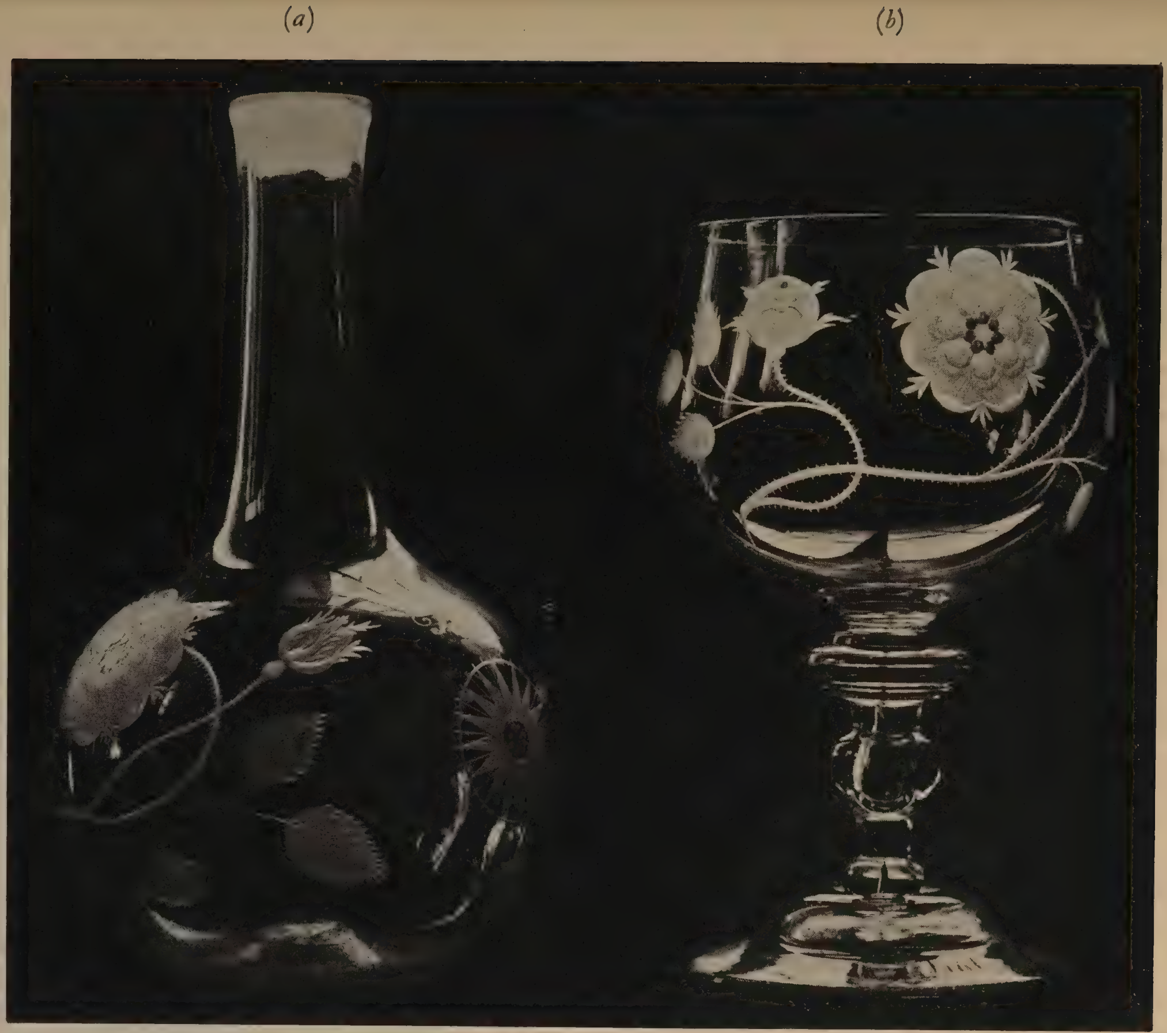
Jacobite Glasses

(*a*) Wine-glass engraved with rose and one bud and the motto *Redeat* ("God bring back the King"). After 1750; Charles Edward had failed and Henry Stuart had seceded to the Church of Rome (1747).

(*b*) Wine-glass engraved with a portrait of Charles Edward Stuart and the motto AUDENTIOR IBO and the rose and one bud; about 1750.

(*c*) Wine-glass engraved with the arms of Scotland and England, the three feathers of the Prince of Wales and the motto RADIAT ("he shines") in allusion to the "star"; about 1745.

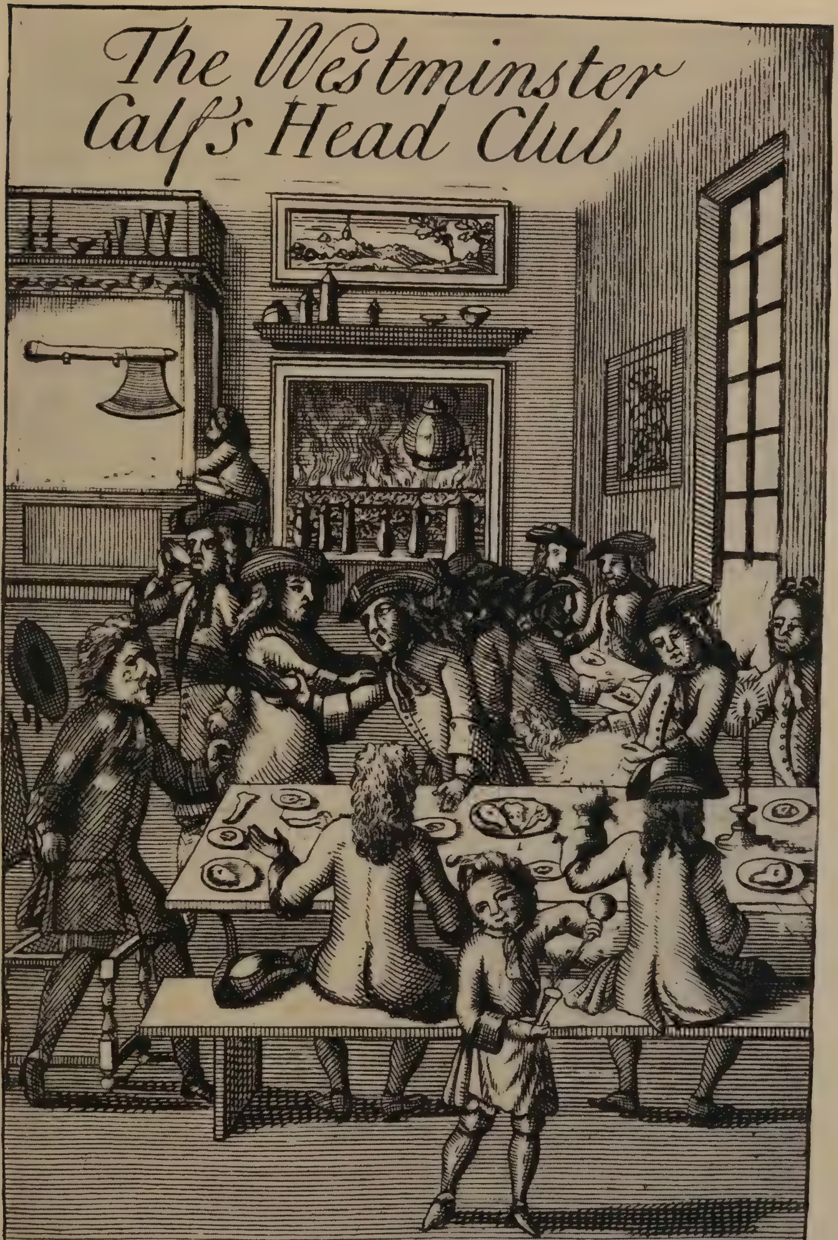
FIG. 48



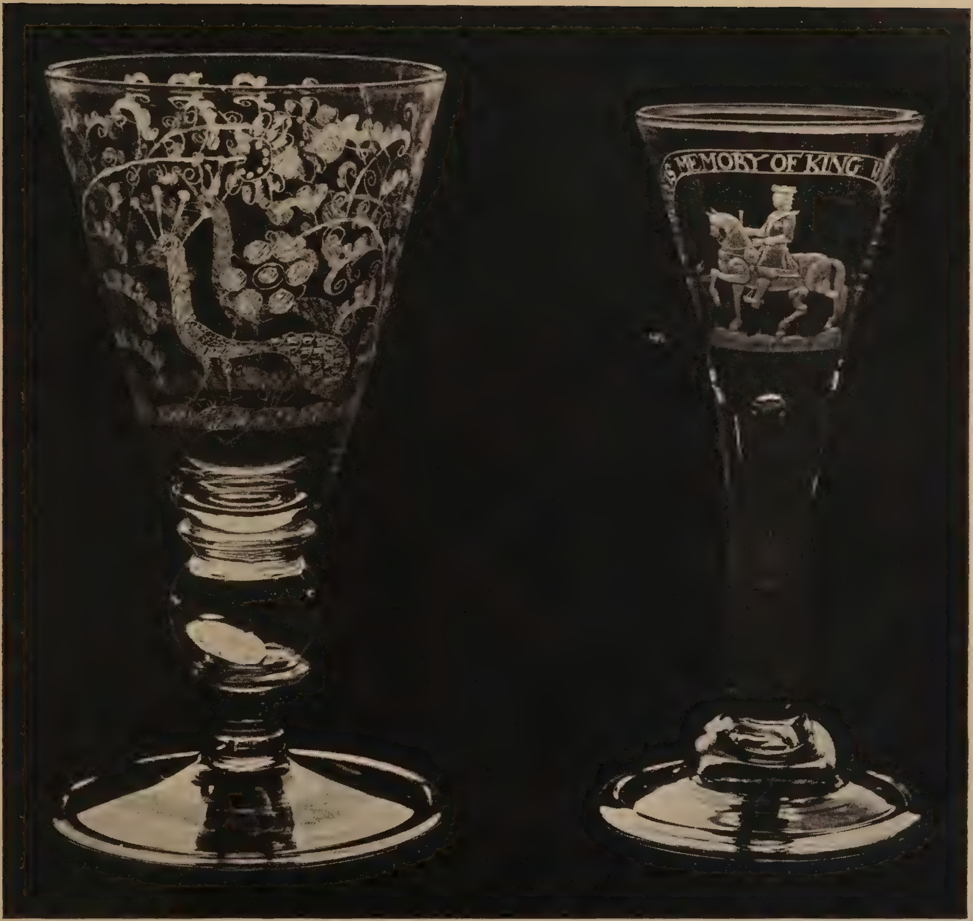
Mr. C. Kirkby Mason

Jacobite Glasses, about 1740

(*a*) For the emblems, etc., *cf.* Fig. 49 (*b*).
(*b*) Goblet with rose and two buds on the bowl and on the foot two oak leaves and the Cycle Club motto, *Fiat.*


The Westminster Calf's Head Club

Bacchanalian politics in the 18th century; from a pamphlet *The Whigs Unmasked*, published in 1713. This society drank to the "blessed act of decollation" (i.e. the overthrow of the Stuarts). Why Charles I should be called a calf is not clear.



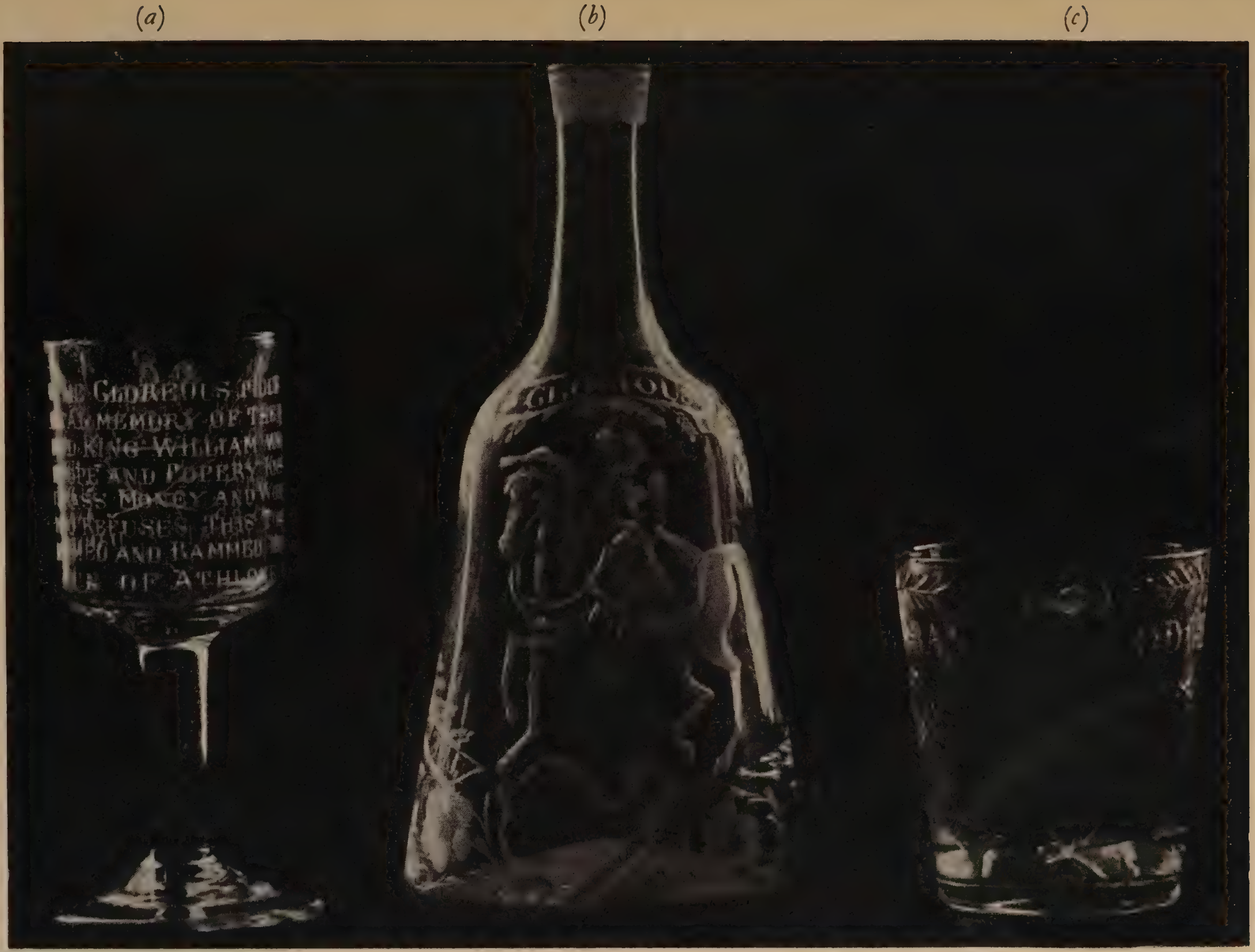
Mr. C. Kirkby Mason

(*a*) Goblet with coin of William III in the stem ; about 1700. For the Peacock and Peahen *cf.* the Orangemen's rhyme

> May the Orange Cock and Purple Hen
> Bring forth chickens ten times ten.

(*b*) Wine-glass with engraved equestrian portrait of William III and the legend THE GLORIOUS MEMORY OF KING WILLIAM THE III ; first half of 18th century.

FIG. 51



Victoria and Albert Museum (*Bles Loan*)

(*a*) Goblet with equestrian portrait of William III and the full Orange toast :

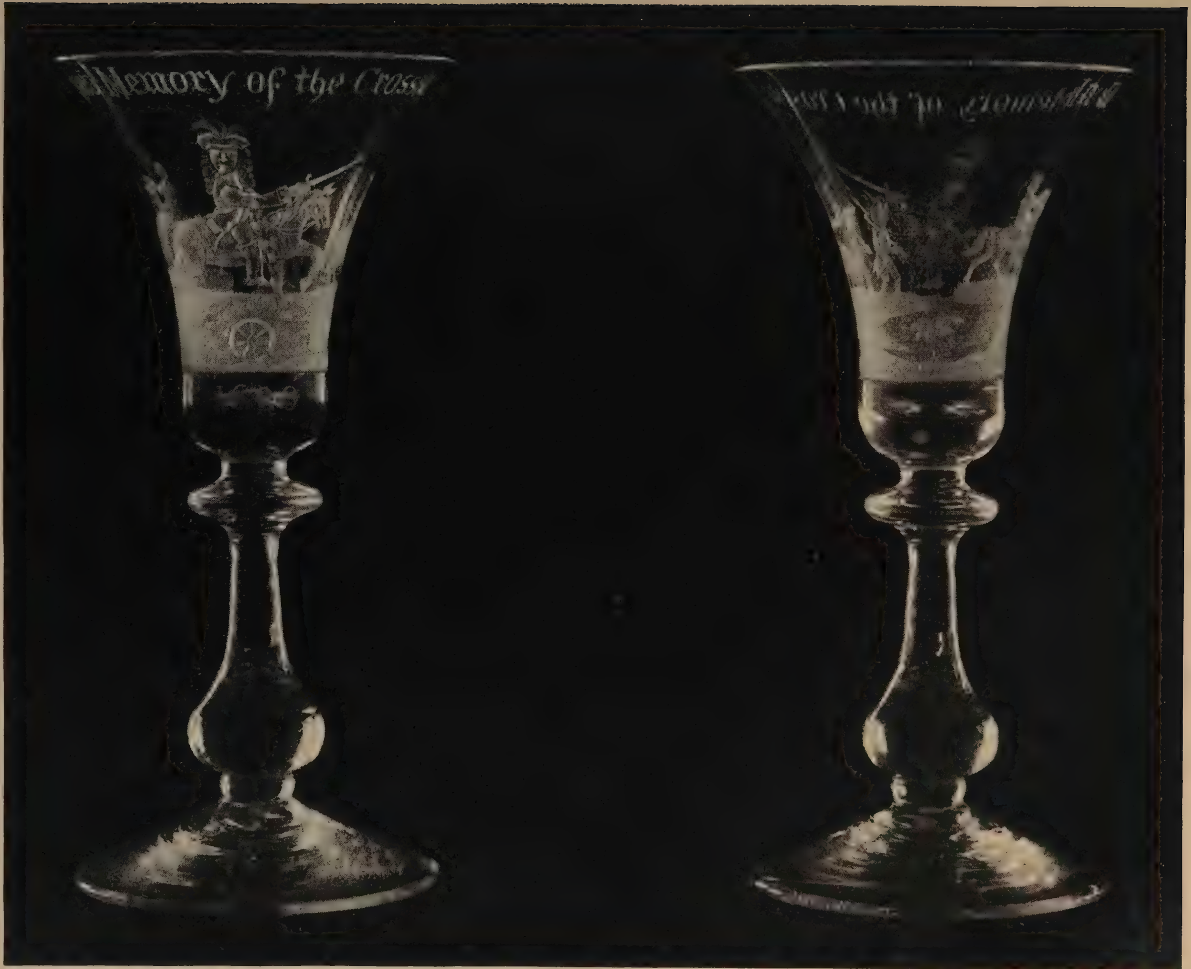
> *To the Gloreous Pious and immortal memory of the great and good King William who freed us from Pope and Popery, knavery and slavery, brass money and wooden shoes, and he who refuses this toast may be damned, cramned and rammed down the great gun of Athlone.*

Brass money and wooden shoes refer to the French support and influence under the Stuarts. About 1720.

(*b*) Decanter-bottle with equestrian portrait of William at the Boyne, the Irish harp and the Orange toast : THE GLORIOUS MEMORY. About 1750.

(*c*) Tumbler made after the formation of the Loyal Orange Institution of Great Britain and Ireland in 1795, and inscribed ORANGE LODGE NO. 60 with the date (N.S.) of the Battle of the Boyne.

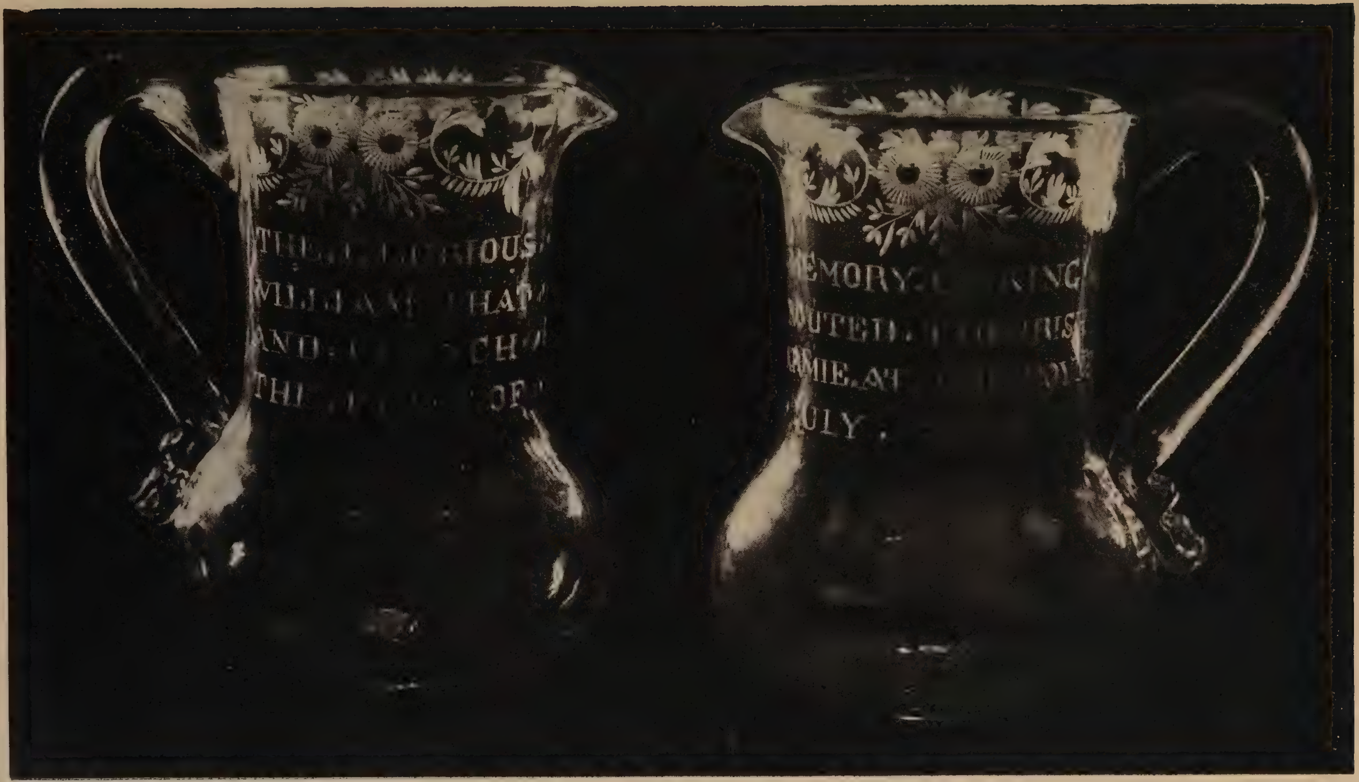
FIG. 52



Mr. Hamilton Clements

Goblet inscribed *In Glorious Memory of the Crossing*, commemorating the charge of William III at the Battle of the Boyne, 1 July, 1690 ; middle of 18th century.

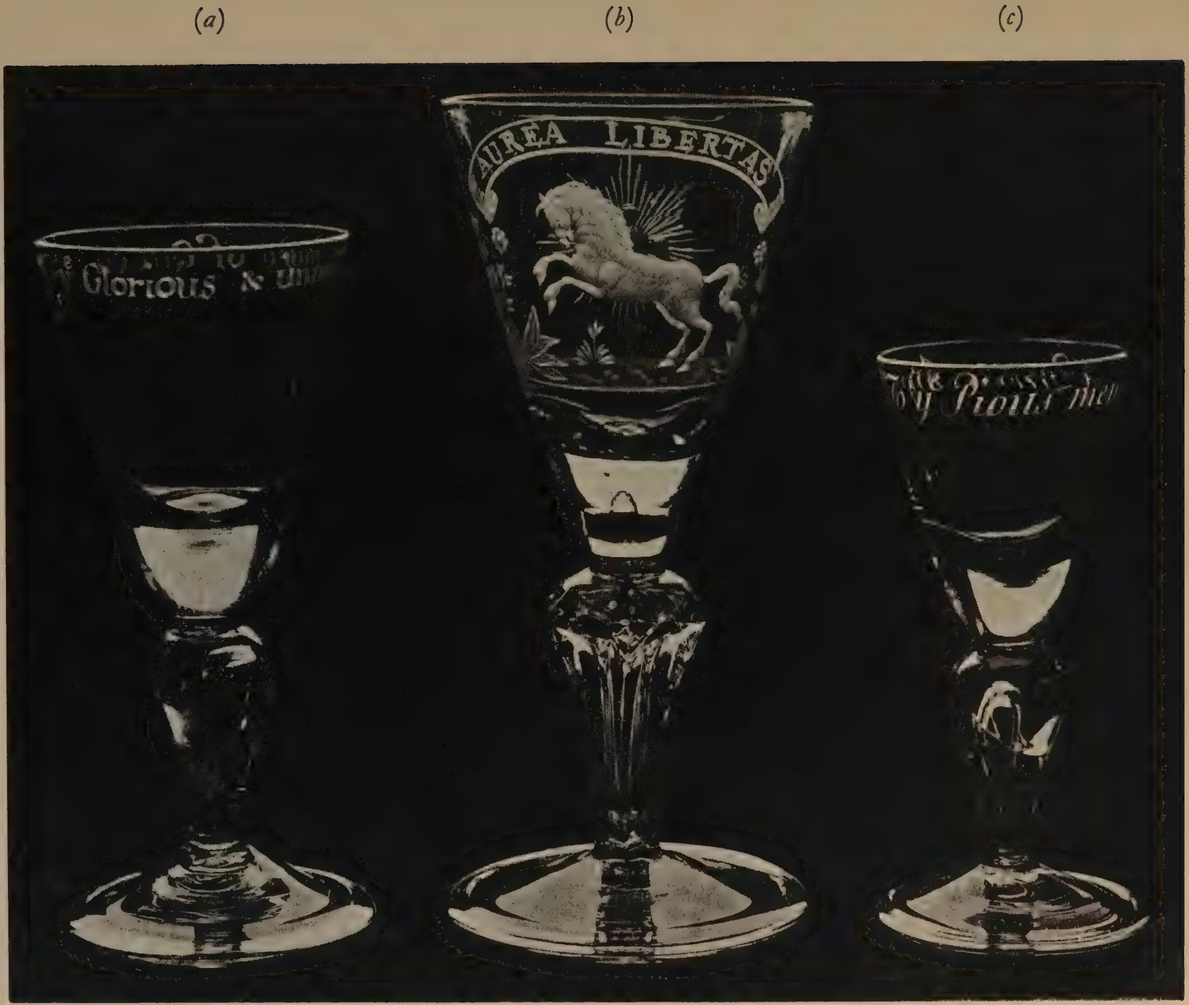
FIG. 53



Mr. Hamilton Clements

Jug inscribed : *The glorious memory of our King William that routed the Irish and French Armie at the Boyne the First July,* 1690. Note the Anglo-German engraving, perhaps by Joseph Martin. About 1740-50.

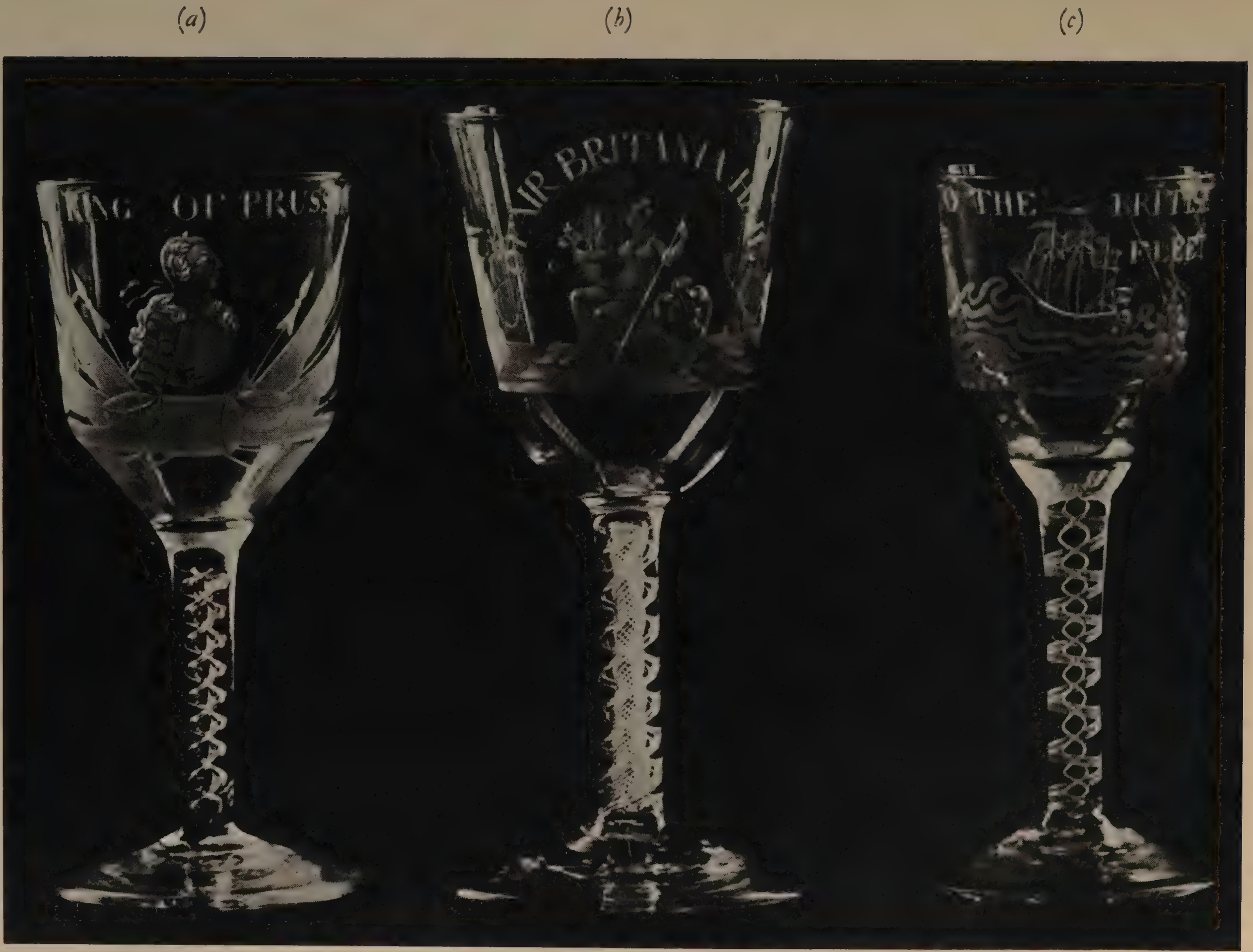
FIG. 54



Mr. C. Kirkby Mason

(*a*) Glass inscribed : *To Ye Glorious and immortal memory of Queen Anne.* About 1713-15.
(*b*) Glass engraved with the "kissing spot," the horse of Westphalia (the Badge of the House of Hanover) and the legend AUREA LIBERTAS. Soon after 1713.
(*c*) Glass inscribed : *To Ye Pious memory of Queen Anne.* About 1713-15.
Note baluster and Silesian stems and rounded-funnel bowls.

FIG. 55



Victoria and Albert Museum (*Rees Price Collection and Bles Loan*)

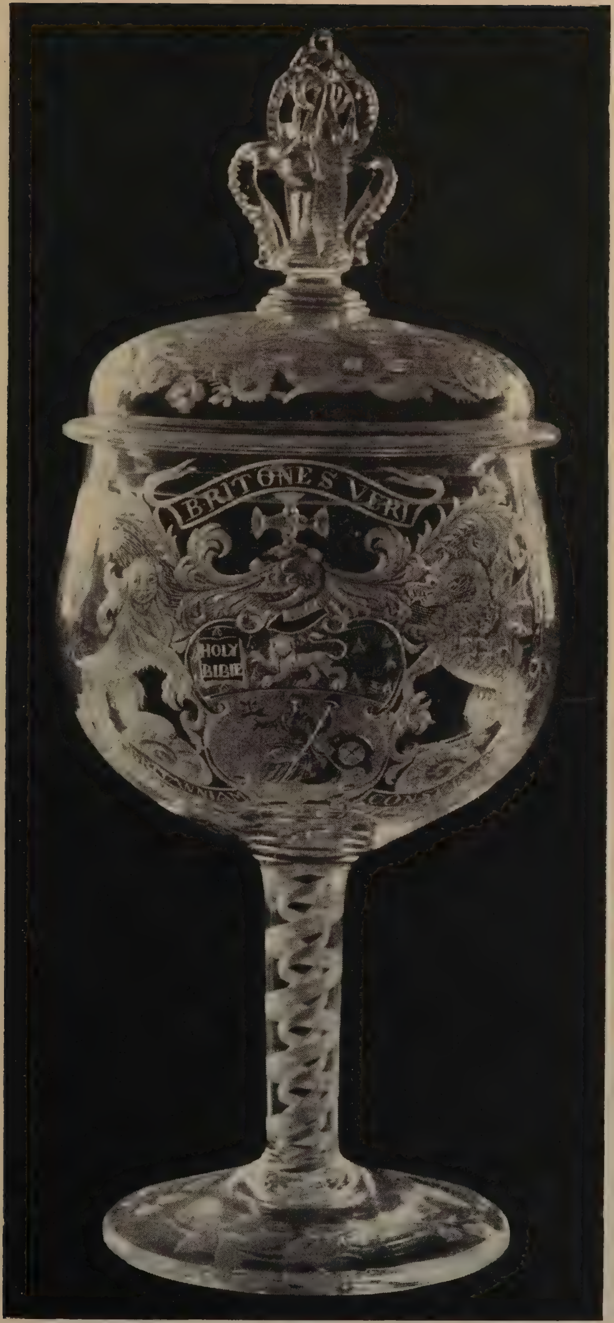
The beginnings of English maritime imperialism ; glasses dating from the Seven Years War (1756-1763).

(*a*) Goblet made in respectful homage to Frederick II of Prussia at the time of his alliance with England, 1756.

(*b*) Goblet engraved with figure of Britannia and the legend : O FAIR BRITANNIA HAIL Probably 1759.

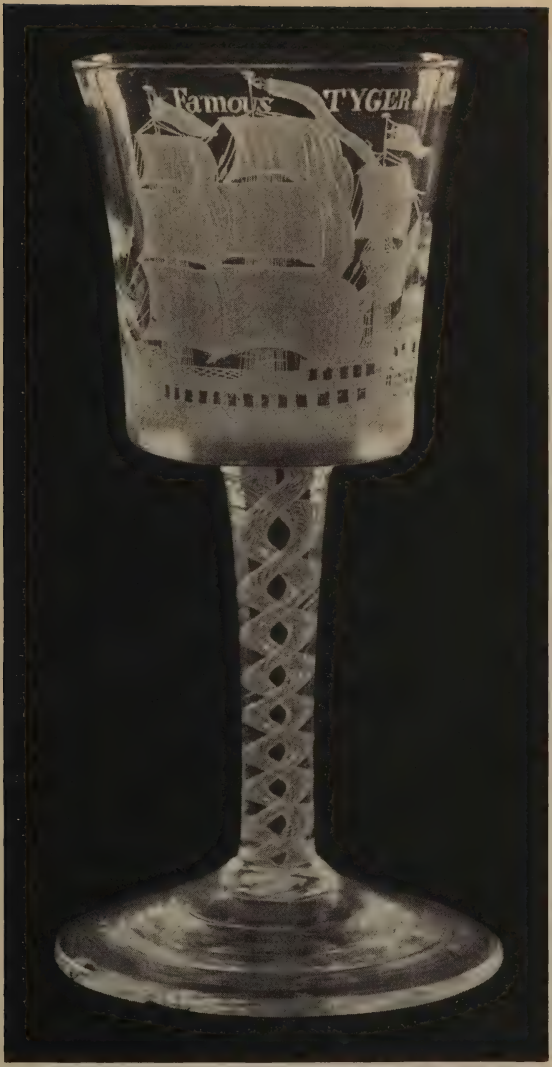
(*c*) Goblet engraved with ships at sea and the legend : SUCCESS TO THE BRITISH FLEET, 1759. The Battle of Quiberon Bay was fought in that year.

FIG. 56



Mr. Hamilton Clements

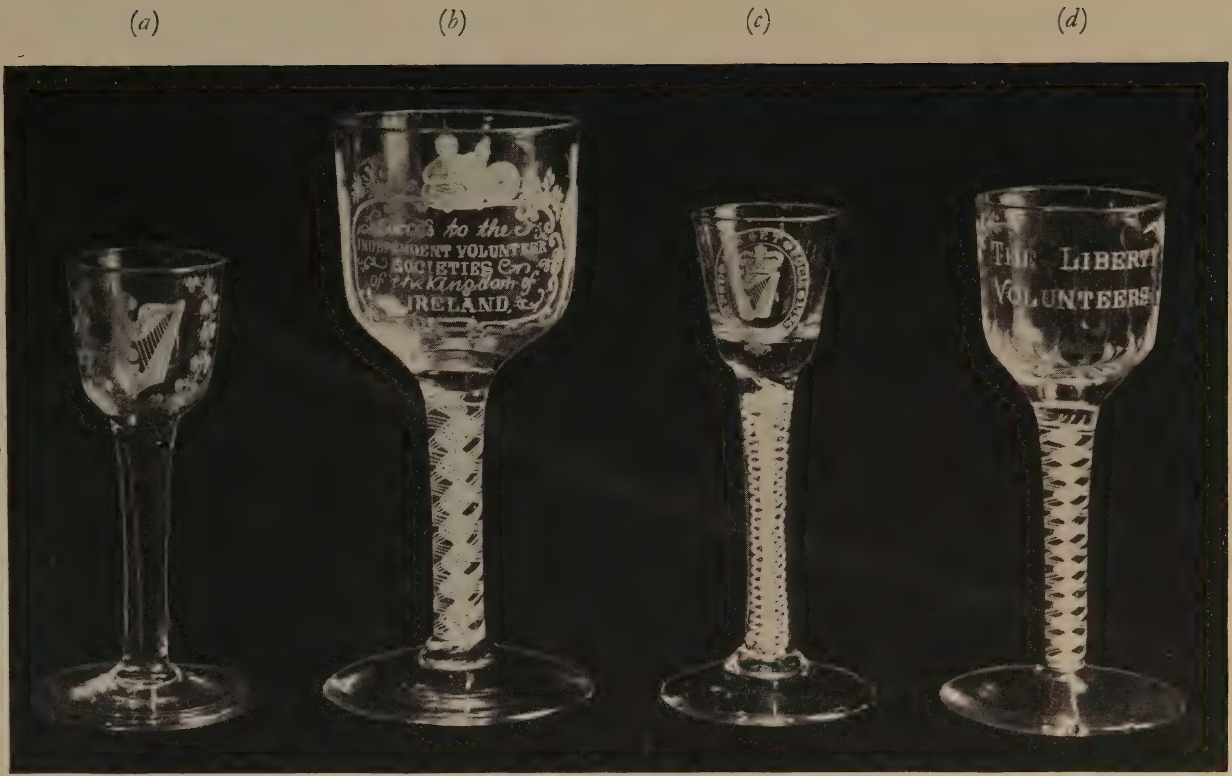
Goblet inscribed BRITONES VERI, HOLY BIBLE and MAG BRITANNIAM CONSERVET DEUS and made about 1760, probably for the Britannia Society, a body which combined patriotism and good works under its two deities, Britannia and God. An early symptom of official imperialist religion of the Empire Day variety. Note the Venetian handle of the cover and the very German engraving.



Mr. Hamilton Clements

Goblet inscribed : *Success to the Famous* TYGER *Privateer*, made for the most famous of the privateers which operated from Bristol during the Seven Years' War. Probably a Bristol glass ; about 1760.

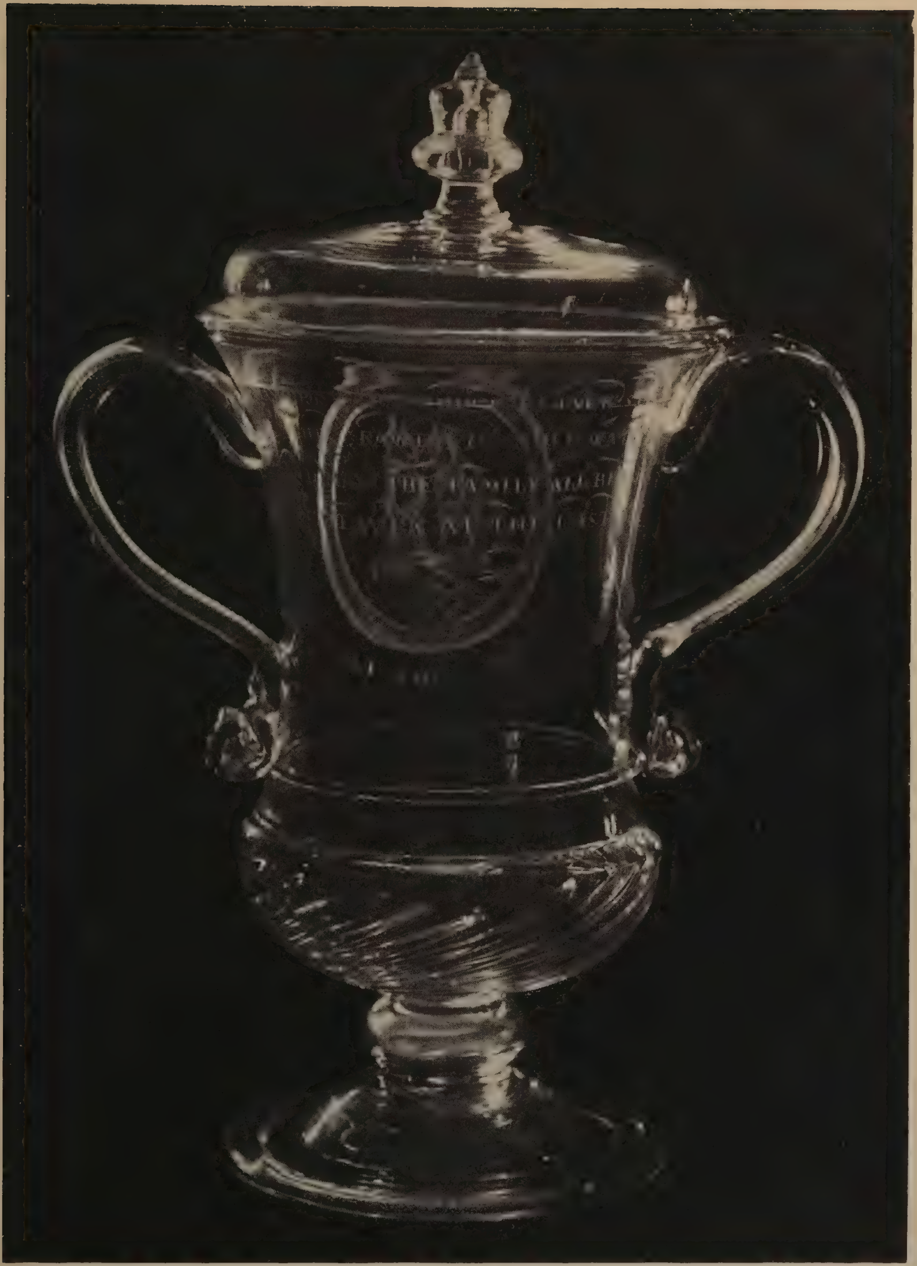
FIG. 58



Glasses made for the Irish Volunteers, about 1778-1785.

(*a*) Engraved with the Irish Harp. (*b*) Inscribed : *Success to the Independent Volunteer Societies of the Kingdom of Ireland.*

(*c*) Engraved with the Irish Harp and the motto, *Pro aris et focis.* (*d*) Inscribed : *The Liberty Volunteers.*



Mr. Hamilton Clements

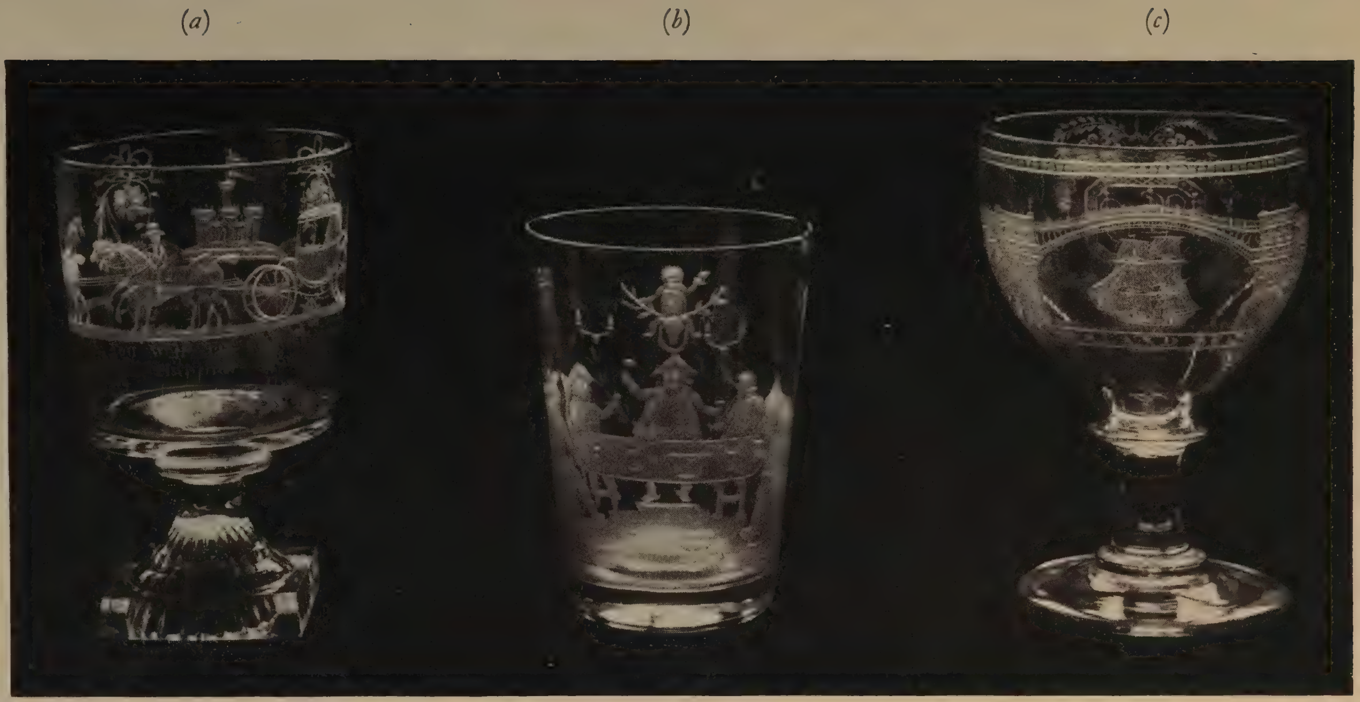
Covered tankard inscribed

THE CRAWFORD

May prosperous breeses ever speed
The Crawford on her way.
And may the family all be blest
In heaven at the last day.

There is a coin of the year 1787 in the stem.

FIG. 60



Victoria and Albert Museum (Bles Loan)

LATE 18TH CENTURY

(*a*) Rummer with coaching scene. Note square foot.
(*b*) Tumbler with tavern scene. After Hogarth's *Midnight Conversation.*
(*c*) Rummer made in celebration of the opening of the Wear Bridge at Sunderland in 1796.

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BRENTANO'S